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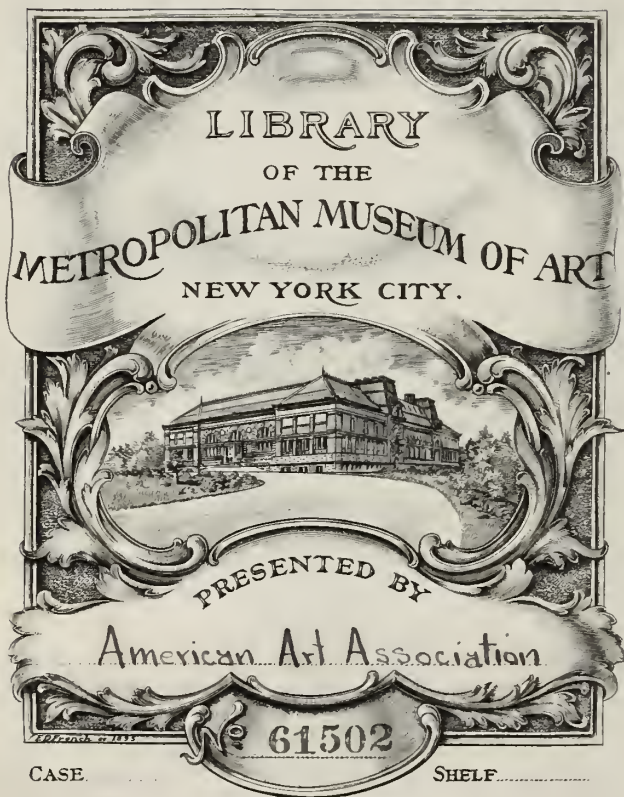
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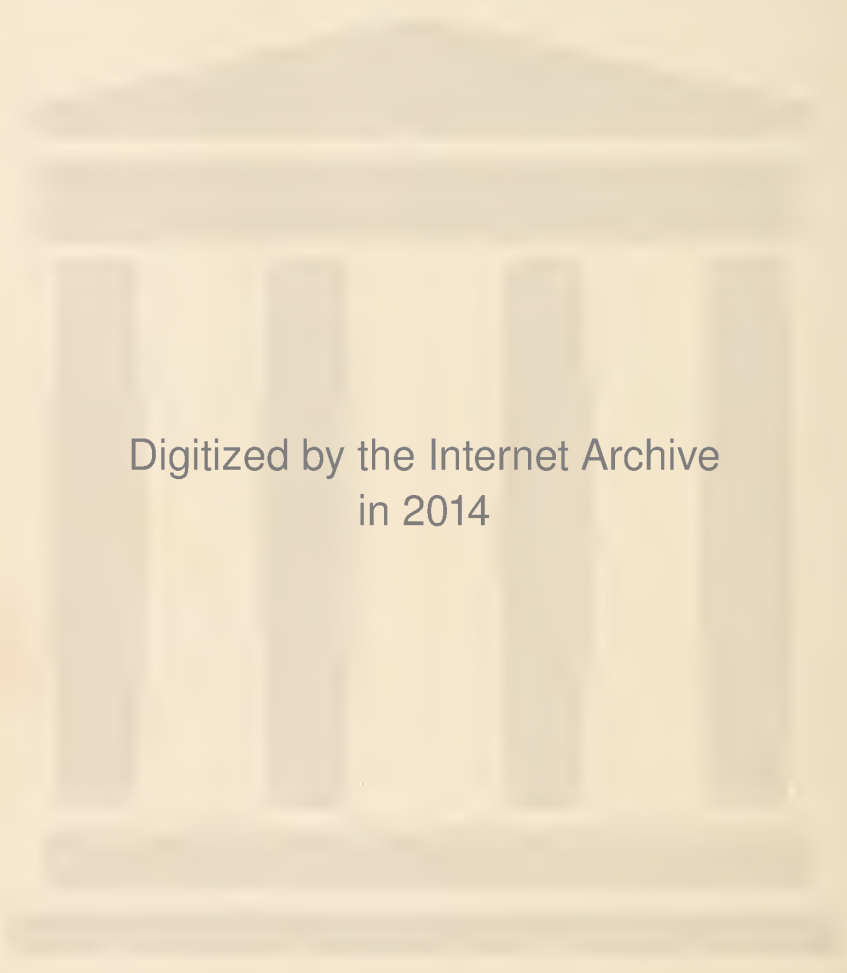
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ASIATIC ART

VII CENTURY B.C.—XVIII CENTURY A.D.

INCLUDING

Sculptures in Bronze & Stone
Ceramics & Miniatures
and Textiles

COLLECTION FORMED BY
HEERAMANECK GALLERIES

Sold By Order of
NASLI M. HEERAMANECK

With a Preface By
DR. JAMES H. COUSINS
Principal of the Brahma Vidya Ashrama
at Adya, Madras



UNDER MANAGEMENT OF THE
AMERICAN ART ASSOCIATION
INCORPORATED
New York
1929

Priced Catalogues

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CATALOGUE

PREFACE

BY JAMES H. COUSINS

I AM told, by those who have travelled more in America than has as yet been my fortune, that, with the exception of the India section of the Boston Museum of Fine Arts, so ably run by Dr. A. K. Coomaraswamy, the present exhibition by the Heeramaneck Galleries is the finest collection in America of specimens of the art of India.

Apart from this interesting, though quite secondary point, the exhibition is most impressive in its demonstration of the beauty, the skill, and the psychology of the artists of India.

To those to whom "a thing of beauty is sufficient in itself," there is here the means for a fascinating study of the variations which the character of the materials at the command of the artists set up in their achievements. Granite does not encourage fineness of workmanship. Its effects are generalized. Yet the artists of India have thrown into granitic form a subtle feeling. Where harder stone allowed of finer craft, they triumphed in detail—yet never permitted the detail to obscure the main purpose of articulating some cosmic concept or spiritually significant personification or event.

This latter characteristic of the art of India, whatever its medium, is in fact, its main purpose. Whatever the tangible subject it is a piece of artistic algebra that is capable of calling up deep import in the mind and heart of those who can yield themselves to its vocative power. The art of India, in all times and places, has been a Yoga—a way to the reconciliation of the individual with the universe through the expression of qualities and power common to both. That is why this exhibition, like every exhibition of the art of India, seems to have, moving in and out through it, something above and beyond the mere matter of execution. It is realistic in its forms, but these become mystical in the sense that they enable the beholder to see the significance of the apparently insignificant, and to glimpse through temporal images some quality that is of the eternal.

A further achievement of experience may here be gathered by those who are responsive to the modifications that the passing of time produces in the modes and moods of art. Two thousand years of art-history are here visible. The outward signs of the Buddhist peace up to the seventh century are here side by side with the succeeding vigor of renascent Hinduism, with its fundamentally simple, though vastly elaborated code of cosmic

verity. The fineness of the pictorial genius of Persia, transplanted in the sixteenth century to India, and there naturalized and deepened, can be studied in the Moghul miniatures in its relation to the indigenous Hindu pictorial art that, in the Rajput pictures, continued the great tradition of the ancient frescoes of Ajanta and elsewhere.

A collection such as this should be housed in some place of public access as a means to international amity, for art is the great unifier. Failing this, blessed are they who may possess, for their own joy and the joy of those with whom they will share, one or other of these silent Mantrams—these “words of power” that tell of the aspiration, the vision, the expression of a great people that in their own day is renewing its creative youth.

—JAMES H. COUSINS.

INTRODUCTION

THE present collection, brought to the United States by Nasli M. Heeramaneck, is among first of its kind to be offered for sale in New York and comprises more than 300 objects of rare artistic and archaeological value, from the seventh century B.C. to the eighteenth century A.D.

Included are sculptures in bronze and stone, Rajput paintings, Cambodian and Siamese heads in bronze and stone, Persian ceramics and miniatures, Persian and Indian textiles, and a unique collection of Hittite or Cappadocian bronzes, dating from the seventh century B.C.

The Heeramanecks of Bombay have been collecting for the last twenty years and the objects in this collection represent the results of their careful research and discriminating buying. Works of art from the Heeramaneck Galleries have been acquired by the leading museums and collectors of Europe and America, including The Metropolitan Museum, New York; the Boston Museum of Fine Arts, the Chicago Art Institute, the Cleveland Museum, and the Pennsylvania Museum of Fine Arts, Philadelphia.

The collection of Hittite and Cappadocian bronzes which Mr. Heeramaneck has assembled is the only complete one of its kind, according to such authorities as Prof. M. Rostovtzeff of Yale University, Dr. Alfred Salmony of the Cologne Museum, and Dr. von der Osten of the University of Chicago, who have congratulated him on possessing it. The twenty-two or more pieces comprise horse trappings and chariot furniture. While the collection as a whole has great archaeological importance, each piece possesses intrinsic artistic merit as well.

Specimens of the greatest periods of Indian art, especially of the Mathura school, are presented. Among the most important are the railing pillars representing Yakshinis or dryads dating about 200 A.D. The most forceful and striking sculpture is that of the Monkey Hero, Hanuman, in high relief. He is shown in half human and half monkey form. The white marble fragment of a Hindu Pantheon is in a fairly perfect state of preservation and is surprisingly complete, revealing the most important gods and goddesses. There is also a rare sculpture of the boar avatar of Vishnu, one of the forms of the Hindu god in which guise he is thought to be raising the Earth above the primal waters. Four great painted brackets of intricate and interlaced carvings, in full relief, from the palace of a Hindu ruler of the XVI century depict the life of the people in pass-

ing panorama. Human figures, elephants, dogs, and birds are represented in most life-like form. A delicate but rich patina enhances the beauty of the original coloring of the wood. The masterpieces of Rajput painting form an interesting collection, dating from the 16th to the 18th centuries. Their coloring suggests that of enamel or stained glass and the style is passionate rather than sentimental. They show scenes from the favorite stories of Krsna Lila and Nayak-nayak-bheda.

Moghul art of the XVII century is represented by two important portraits, those of the Emperor Jehangir and his famous and beloved wife, Noor Jehan, who figure in the legend of the emerald cup. The famous cup was made for the emperor at the suggestion of his wife, who was seeking a means of curing him of drunkenness. He promised her he would drink from no other and soon tired of constantly refilling the tiny cup. Thus was he cured of his drunkenness, to the great relief of his queen and the benefit of his kingdom.

The fine and delicate art of Persia is best shown by a beautiful Shah Abbas brocade with a design of nightingales amid roses on a background of delicate rose and silver. One of the few surviving textiles of this period is in the Victoria and Albert Museum in London. A few choice specimens of Persian ceramics include examples of the Hamadan-Zendjan and Rhages periods [IX to XIII centuries]. These are of exceptionally lovely form and are ornamented with a scroll design of birds and human figures. Glittering harem doors and nuptial mirror cases of polished gold with jewel-like enamel are other interesting features. Illuminated miniatures from XV and XVI century manuscripts complete the Persian collection. These are illustrations from the poems of Nizami and from the *Kaleila wa Damina*, the manuscript from which Aesop's Fables were derived.

From Siam and Indo-china come four heads of Buddha, three of stone and one of bronze. These heads are splendid examples of an art which is practically inaccessible to collectors, owing to a government policy prohibiting export of objects of art and archaeology. Two of the heads are from Lopburi, XI to XIII century, and are purely Khmer style. They are in a sense realistic and convey a powerful sense of human presence.

The bronze head, from Chieng Len in northern Siam, XII to XIV century, is a vigorous representative of Thai sculpture. Dr. Alfred Salmony, writing of the sculpture of that period in the "International Studio," has said: "It is splendid in its noble repose and delicate rhythm, manifest-

ing the, as yet, untouched individualism of the Thai bronze worker. The bronze heads [he further said] are the finest flowering of the Thai genius and differ decidedly from the massive style of Cambodia." Sculpture from this region of Siam has been unknown until lately.

Two sumptuous gilt-bronze shrines come from Nepal at the foot of the Himalayas. Both are XVII century, one representing the figure of Varuna, lord of the Ocean and all aquatic animals. The other is of Vasudahra, goddess of Abundance, a figure with one head and six arms, wearing all the Bodhisattva ornaments.

AMERICAN ART ASSOCIATION, INC.

FIRST SESSION

Thursday, April 4, 1929, at 2:15 p.m.

Catalogue Numbers 1 to 175 Inclusive

BRONZES, WOOD CARVINGS, POTTERY STONE SCULPTURES

10. BRONZE STATUETTE

Indian, XVIII Century

THE CRAWLING KRISHNA. Male statuette of a stocky man with humorous expression, his forelegs in creeping attitude, his upper body erect and his right hand holding a spear. He wears rather sparse clothing and an elaborate headdress. Rich and brilliant russet patina.

Height, 4¼ inches

12. BRONZE STATUETTE

Indian, XVIII Century

Figure of Garuda, his right foot planted on the corner of a plinth and the knee flexed, his left foot bent backward at the knee. His costume exposes his breast and protuberant abdomen. Brownish patina with blackish emphasis in the incisions.

Height, 4 inches

10. BRONZE STATUETTE

Javanese, XVIII Century

Seated male figure with headdress, on a quadrilateral and spreading base, his left hand with open palm resting on his left knee and his right hand on the back of a bird perched on the other knee. Dense blackish patina. From Bali, Java.

Height, 3½ inches

7. BRONZE GROUP

XVIII Century

Two standing human figures, in rich costume and holding various symbols, and an animalistic figure, each separately modeled. Posed on an oblong quadrilateral base.

Height, 3¾ inches; length, 4¼ inches

5. BRONZE STATUETTE

Indian, XVIII Century

12.50 Standing male figure with right knee flexed and foot based on a vase; the left hand raised to shoulder height and extended forward, the right arm flexed with the hand upholding a spear. Conventional uniform modeled in relief, an extensive headdress surmounting humorous features. Rich russet and blackish patina.

Height, 5¼ inches

6. BRONZE SCULPTURE

Indian, XVIII Century

10. Standing figure of Hanuman, with animal head and human body, the elbows flexed and hands upright meeting before his breast. A tail curves up his back, the end curving behind his head. Elements of his costume ornamentally incised. He is posed on a circular base resting on a rectangular one and both ornamentally incised. Soft brownish patina.

Height, 4¾ inches

7. BRONZE STATUETTE

Indian, XVIII Century

7.50 Standing figure of a woman with protruding breasts, holding in her arms a child who leans back from her. In her right hand a symbol. Ornamentation of her robes incised and in relief. Circular base superimposed on a rectangular one. Light brownish patina.

Height, 5 inches

8. BRONZE STATUETTE

Indian, XVII Century

10. Standing figure of Vishnu on a spreading base of floral design, resting on a quadrilateral plinth. Two of Vishnu's hands uphold symbols beside his elbows and of the other two hands, the right one is extended outward with fingers directed downward. His costume in relief and incised, coated with a dull brownish and blackish patina, and with yellowish earthy incrustations.

Height, 5½ inches

9. BRONZE STATUETTE

Indian, XVIII Century

7.50 Figure of Krishna in light attire, dancing and playing the flute. A high headdress shares in the ornamentation. Based on a floral pedestal resting on a quadrilateral plinth.

Height, 4½ inches

10. BRONZE STATUETTE

Indian, XVI Century

15. Standing figure of Vishnu, on a composite base, with left hand resting on a support and right hand raised, palm outward. Coated with a thick blackish patina and grayish early incrustations.

Height, 6½ inches

11. BRONZE STATUETTE

Indian, XVII Century

10. Krishna in conventional costume stands upon a circular base which rests upon a quadrilateral plinth. The right foot is raised; the right hand upholds a spear, the left a musical symbol. Lustrous light brown patina.
Height, 5½ inches

12. BRONZE STATUETTE

Indian, XVIII Century

10. Figure of Nandi, the sacred bull, recumbent on an oblong base, a short cylinder poised on his rump and the head held very erect. Ornamentation engraved and in relief. Brilliant golden and soft blackish patina.
Height, 4¼ inches

13. BRONZE STATUETTE

Tibetan, XVIII Century

22. 50 Kali, holding symbolic objects in the hands, posed in dancing attitude on a prostrate figure. Costume ornamented in relief and incised, and additionally embellished with small turquoise emblems. Bright golden patina with denser areas.
Height, 6½ inches

14. BRONZE STATUETTE

Indian, XVIII Century

15. Seated figure of Lakshmi Narayan, goddess of Wealth, clasping a small figure seated on her knee. Her right hand is extended palm upward and her secondary arms hold symbols. The background an upright and elaborate halo. Quadrilateral spreading base. Soft brownish and blackish patina.
Height, 8 inches

15. INDIAN STATUETTE

XVIII Century

15. The rotund figure of Ganehsa, seated on a circular base of floral design superimposed on a rectangular base. The four hands uphold symbols; the elephantine head supports a trunk. Soft brownish patina throughout.
Height, 6¾ inches

16. BRONZE STATUETTE

Indian, XVIII Century

15. Standing figure of Rama draped from the waist downward, posed on a circular mound which is supported on a high quadrilateral base. Incised and relief ornamentations. Clothed with a brownish and blackish patina and with earthy incrustations about the ankles.
Height, 12 inches

17. BRONZE STATUETTE

Indian, XVII Century

10. Standing figure of a lamp-bearer, with her ancient lamp held before her in both hands. She is posed upon a circular base which rests on a quadrilateral one. Her costume is ornamented in relief and birds perch upon her shoulders and head. Coated with a dense patina brownish and blackish in tone and with grayish earthy incrustations.

Height, 12½ inches

18. BRONZE INCENSE BURNER

Indian, XVIII Century

5. Circular base with sides mildly indented, surmounted by a mound-shaped upper section, which in turn supports a conical finial. The whole is perforated in designs of floral forms and coated with a dense grayish patina interspersed with greenish areas.

Height, 7 inches; diameter, 6½ inches

19. PAINTED WOOD CARVING

Indian, XVII Century

15. Standing figure of a cow on a deep oblong base. Her painted coat is white and grayish with minute black spots and restricted reddish areas. The base has conventional ornamentations in similar coloring.

Height, 9 inches; length, 10 inches

20. PAINTED WOOD CARVING

Indian, XVII Century

— Standing figure of a sheep on a deep oblong plinth with chamfered corners. The animal's coat is painted in white and black and the base in similar coloring. *Height, 9½ inches; length, 9¾ inches*

The following twelve wood carvings [Nos. 21-32] represent the Gandharvas, the heavenly musicians, and the Apsarasas, the dancing girls of Indra's heaven, sirens who fascinated gods and lured holy men from their devotions. The figures are of robust proportions.

21. WOOD CARVING

XVII-XVIII Century

7.50 Upright figure with hands held to waist and ornamented with great beaded streamers. Painted largely in vermillion, white and greenish blue. Earthy accumulations.

Height, 18¼ inches

22. WOOD CARVING

XVII-XVIII Century

12.50 Upright figure, holding a musical instrument; the legs individualized and feet bare. Patterns discernible in the paintings of the overdress. Engraved dusty and earthy accumulations. *Height, 18 inches*

23. WOOD CARVING

XVII-XVIII Century

Barefooted figure posed on an urn, with close-fitting draperies and with both hands holding a vase at her breast. *Height, 21½ inches*

24. WOOD CARVING

XVII-XVIII Century

Figure in flowing skirt, with a girdle at the waist from which a vase is suspended. Decorations in soft tones of green, vermillion, black and white. *Height, 19½ inches*

25. WOOD CARVING

XVII-XVIII Century

Standing figure with legs encased in shortclothes, a toy elephant standing at her feet; in her hands a pair of cymbals. Painted in neutral tones which have merged in a grayish patina with incrustations. *Height, 18 inches*

26. WOOD CARVING

XVII-XVIII Century

A lady of remarkable eyes, in dancing costume, posed on a large vase carved in relief, her left foot raised on a convenient support. The painting has all merged in a grayish patina with occasional areas of slight color. *Height, 22¾ inches*

27. WOOD CARVING

XVII-XVIII Century

Figure posed on a vase and holding before her breast a lute which is carved in outstanding relief. The painting and surface accumulations have merged in a grayish patina, with occasional outstanding points of color. *Height, 22¾ inches*

28. WOOD CARVING

XVII-XVIII Century

This figure has the knees bent back, the flat of the feet resting against an upright background with carved ornamentations, and holds a bird to her breast. Patina and earthy accumulations and here and there glimpses of vermillion color. *Height, 23¾ inches*

29. WOOD CARVING

XVII-XVIII Century

Figure of an Apsarasa clad in gay colored costume with streamers and draperies and seems to be smiling. *Height, 19½ inches*

30. WOOD CARVING

XVII-XVIII Century

17.5 Figure kneeling on its ridged wooden draperies, with soles of the feet resting against a decorated wall, which also supports extensions of the draperies and headdress. The costume is elaborately decorated in colors which still persist through grime and earthy accumulations.

Height, 23¾ inches

31. WOOD CARVING

XVII-XVIII Century

15 Figure blowing an elongated horn, modeled in relief and partly in open work. The elaborate draperies are similarly modeled, and the painting in quiet colors has for the most part merged with the patina of time and earthy accumulations.

Height, 23¾ inches

32. WOOD CARVING

XVII-XVIII Century

32.5 A tall and graceful female figure clad in dancing costume and posed on one foot. She holds in her left hand a shield and her raised right arm suggests action. Painted in quiet colors which are largely merged in patina and earthy accumulations.

Height, 26¾ inches

33. WOOD CARVING

Indian, XVII Century

20 A structural bracket boldly carved with a strange combination of human and animal forms, all executed in high relief. The whole has the grayish patina of weathered wood, with some dusty accumulations.

Height, 22½ inches; width, 15 inches

34. WOOD CARVING

Indian, XVII Century

20 Companion to the preceding, similar as to patina and accumulations.

Height, 22 inches; width, 15 inches

35. POTTERY STATUETTE

Indian, XVII-XVIII Century

7 Standing figure of a woman heavily robed and carrying a long water bottle against her right shoulder. Retains vestiges of colored glazes but for the most part the biscuit is exposed and shows a blackened patina.

Height, 10¼ inches

36. POTTERY STATUETTE

Indian, XVII-XVIII Century

9. Figure of a peasant woman seated cross-legged on a low pedestal, hands clasped below her ample breasts. Vestiges of glaze varying in color are retained but for the most part the biscuit with a blackened patina is exposed. *Height, 9 inches*

37. RAKKA MUG

XV Century

15. Inverted pear shape with a bold foot, short wide neck and small loop handle. Coated with a brilliant black glaze, emphasized by narrow vertical stripes of soft green. *Height, 5½ inches*

38. SULTANABAD PLATE

XIV-XV Century

22. Ovoidal body with expanding rim and bold foot. Exterior agreeably spotted with small iridescent areas of decay. Superior surface coated with a confused pattern in blue, white and black glazes, and exhibiting a crackle. *Diameter, 8¾ inches*

39. RAKKA BOWL

XIV Century

15. Ovoidal, flaring from a large glazed foot. Interior exhibits a band of lattice work slightly modeled in the paste beneath the glaze of *café-au-lait* and greenish tones. It also shows touches of incipient iridescence. *Diameter, 7½ inches*

40. SULTANABAD PLATE

XIV Century

15. Flaring from a short foot and having an expanding rim. The crackled glaze, a sort of pale straw color, is traversed by a crude and irregular star-form executed in blue. Entire area exhibits broad patches of iridescence. *Diameter, 10 inches*

41. SULTANABAD JAR

XIV-XV Century

30. Broad inverted pear shape with sloping shoulder, short wide neck and expanding lip. Body encircled by a band of informal design, partly checked and partly leaf-shaped, executed in black and a soft green. Heavy border on shoulder. *Height, 9 inches*

42. HAMMADAN-ZENDJAN BOWL

IX-X Century

15. Ovoidal and slightly upturned at the lip; short foot. Interior exhibits a confused pattern of designs partly floral and partly geometrical, executed chiefly in black and a soft green.

Diameter, 7¼ inches

[See illustration]

43. HAMMADAN-ZENDJAN BOWL

IX-X Century

30. Similar to the preceding, in form, decoration and coloring.

Diameter, 6½ inches

[See illustration]

44. SULTANABAD TRIPOD LAMP STAND

XIV-XV Century

15. A circular platform modeled of mounds and irregular ridges rests on three short feet and supports a tall cylindrical column, marked by bulbous expansions exhibiting crude incised decoration. Broad flat circular top. The whole covered with a brilliant turquoise glaze.

Height, 12½ inches

45. HAMMADAN-ZENDJAN BOWL

IX-X Century

15. Broadly expanding from a low foot to an upright lip. Crude incised exterior border about the lip. Interior exhibits broadly incised primitive decoration in which the pine cone design is involved, in black and manganese on a ground of grayish white.

Diameter, 7¾ inches

46. SULTANABAD VASE

XIV-XV Century

15. Bottle-form with a broad ovoidal body expanding from a short spreading foot, and having a contracting neck with small mouth, giving the appearance of a large water sprinkler. Underbody encircled by a border crudely resembling swimming fishes; above, the body decorated with small splotches and strips of crude lattice design, and the neck with irregular spirals. All in black on a turquoise ground.

Height, 12 inches



CATALOGUE No. 42

CATALOGUE No. 50

CATALOGUE No. 43

47. SULTANABAD BOWL

XIII-XIV Century

30.—

Expanding from a bold foot and finishing in an upright rim. The decoration, crudely modeled in the paste beneath the glaze, exhibits birds in flight, flowers, and palmate designs, in cream, black and cerulean-blue. The glaze is pervaded by patches of iridescence.

Diameter, 8½ inches

48. SULTANABAD BOWL

XIV Century

10.—

Expanding from a bold foot to a deep upright lip with its top flattened and slightly indrawn. Conventional decoration in scrolls. Executed in black on a turquoise ground. The glaze is pervaded by patches of iridescence.

Diameter, 8 inches

49. SULTANABAD BOWL

XIII-XIV Century

45.—

Octagonal on a deep foot, the expanding sides rising to a short spreading lip. The eight panels of the sides are separated by relief columns decorated by incision. The panels are decorated in cavi-rilievo with figures and animals in relief. The whole glazed in turquoise of soft lustre.

Diameter, 7½ inches

50. HAMMADAN-ZENDJAN BOWL

IX-X Century

190.—

Expanding from a delicately molded foot to a slightly flaring upright rim. The entire interior is decorated in relief; at the centre a medallion adorned by a human head, and around this birds and animal figures. The colors are a rich manganese and a soft grayish white.

Diameter, 8 inches

[See illustration on page preceding]

51. RHAGES BOWL

XIII Century

25.—

Deep, expanding slightly from a bold foot; coated with a creamy crackled glaze and exhibiting a cruciform design of various patterns and a band of inscription, all executed in manganese and blues.

Diameter, 8½ inches

[See illustration]



CATALOGUE No. 52

CATALOGUE No. 53

CATALOGUE No. 51

52. RHAGES BOWL

XIII Century

120. Deep body expanding from a deep expanding foot. The principal decoration displays six miniature figures in various postures with a design of palmate motives and suggestions of birds. The whole executed in delicate turquoise and gold with manganese.

Diameter, 8 inches

[See illustration on page preceding]

53. RHAGES BOWL

XIII Century

450. Deep with straight expanding sides on a bold foot. The interior presents an equestrian figure surrounded by a band of decoration in which the principal elements are seated human figures. The colors, pale turquoise and deep azure, with manganese. A very finely executed and choice production.

Diameter, 8 inches

[See illustration on page preceding]

54. SYRIAN GLASS BOTTLE

II Century

25. Small globular body with a short wide neck and broad expanding lip, the whole covered with a brilliant sunset iridescence.

Height, 3½ inches

[See illustration]

55. SYRIAN GLASS BOTTLE

II Century

50 22. Pear-shaped with a short slender neck and expanding lip, covered with a lightly modeled conventional decoration and coated with an iridescence which shows areas of pearly, blue and silvery white.

Height, 3¾ inches

56. INDO-PERSIAN GLASS PITCHER

XVII Century

475. Irregular globular body with straight handles, exhibiting two human faces modeled boldly in relief. The straight tubular neck supports a broad expanding rim which discloses a pinched spout. Superb iridescence, silvery, golden and full of colors.

Height, 5 inches

[See illustration]



CATALOGUE No. 54

CATALOGUE No. 57

CATALOGUE No. 56

57. SYRIAN GLASS BOWL

II Century

350. Ovoidal bowl on spreading and molded foot with expanding rim having a molded edge. Devoid of decoration other than that marvelous one supplied in the glowing iridescence, which covers the entire object. A finely executed piece of modeling.

Diameter, 7¾ inches

[See illustration on page preceding]

58. GLASS PERFUME SPRINKLER

Indo-Persian, XVII Century

40. A finely modeled globular bottle with molded foot and bulbous tapering neck; small mouth. Translucent, almost transparent, amethyst glass marked by a number of ridges, which in the neck become tapering before the mouth.

Height, 6¾ inches

59. INDO-PERSIAN GLASS BOWL

XVII Century

20. A purplish blue clear translucent glass hookah, without the other portions of the paraphernalia used in Turkish smoking. Clear surface without translucence.

Height, 7 inches

60. INLAID METAL BOWL

Indo-Persian, XVII Century

20. A thin grayish metal, etched with conventional floral designs and damascened in copper with the Persian cone and other floral designs, and with birds. Dull lead-colored patina with whitish dots.

Diameter, 6 inches

61. IVORY PAGODA

Indian, XVIII Century

— Pass. Quadrilateral on a substantial base, the lower story arcaded and its roof adorned and enclosed with a solid balustrade, within which rises a tower of ten stories crowned by a balustrade and a pear-shaped pinnacle. Suspended from the upper story are two slender poniards.

Height, 22¼ inches

62. PAIR PAINTED WOODEN DOORS

Persian, XVII-XVIII Century

45. Elaborately paneled and painted with song birds, trees and floral decorations, mainly in neutral colors.

Height of each, 59½ inches; width, 18 inches



CATALOGUE No. 63

300. —

63. PAIR PAINTED AND GILDED WOODEN DOORS

Persian, XVII-XVIII Century

On each are conventional wooden panels, around which is a decoration of floral scrolls in quiet colors on a gilded ground.

Height of each, 68 inches; width, 18 inches

[See illustration]

64. PAIR PAINTED DOORS

Persian, XVII-XVIII Century

30.

Each has a central vertical panel and above and below this small transversal panels. Between the panels and framing the whole are broad borders of conventional floral decorations. Inverted colors on brown and a tone of natural wood. The panel decoration is in quiet tone. *Height, each, 70½ inches; width, 18 inches*

65. PERSIAN BRIDAL MIRROR

XVIII Century

330.

The frame with folding doors is decorated on exterior and interior with song birds and flowers. The folding doors enclose the mirror, which has several ornate frames of mirror glass.

Height, 31 inches; width, 18 inches

66. PERSIAN BRIDAL MIRROR

XVIII Century

260.

The frame with folding doors is decorated on exterior and interior with song birds and flowers in brilliant colors. The enclosed mirror has its own carved wood frame and is surrounded by painted glass, brilliant with designs of flowers.

Height, 31½ inches; width, 19½ inches

67. PAINTED CABINET

Persian

225.

Rectilinear with two folding doors and metal clasps; each door ornamented with the conventional three panels, two of them vertical. The panels are adorned with song birds and flowers in soft colors on a deep blue ground, and have small borders of green; around them are broad bands of floral decoration in soft colors, on a ground of gold. A modern cabinet supplied with original Persian doors.

Height, 78 inches; width, 42 inches

68. MARBLE SCULPTURE

Indian, Late Medieval

50.

Face of a heavy architectural panel adorned with three figures carved in cavo-rilievo, a tall one standing within an arch and two small ones, one above it and one standing at the side of it.

Height, 19 inches; width, 8 inches



CATALOGUE No. 70



CATALOGUE No. 69

69. MARBLE SCULPTURE

Enthroned figure of Indra or Sakra, the chief of the gods of the lower heavens, who is usually shown with an elephant. His knees are wide-spread and one foreleg is bent transversely. A necklace in relief adorns the nude breast. Weathered and showing a grayish patina. Late medieval from the Mount Abu district.

Height, 18 inches

[See illustration]

70. MARBLE FIGURE OF TIRTHANKAR

A deep and heavy architectural panel, its face adorned with a standing figure, carved in high relief. The figure is enclosed within an arch and shows vestiges of early painting in color. Late medieval from the Mount Abu district. *Height, 33½ inches; width, 8 inches*

[See illustration]



CATALOGUE NO. 71

71. MARBLE SCULPTURE *Late Medieval*

35. An ornamental architectural element, displaying an upright figure in dancing attitude holding in the hands a pair of cymbals. At each side rise columns which support an architectural arch, the top of which is adorned with small figure in cavo-rilievo. Mount Abu district.

Height, 20½ inches; width 12 inches

[See illustration]

72. MARBLE SCULPTURE

Indian

30. This sculpture cannot be described as anything but "deity with consort on his lap," their being no bull to show it as Mahdeo-Parbati, no Garuga for Luxmi-Naryan, and no Hanuman for Ram-Sita. The male and female figures are seated side by side, each with one leg bent at the knee and foreleg crossing the other horizontally. A miniature figure is upholding the man's left leg. This is intended as showing support of the weight of the consort. Both figures have elaborate headdresses and ornamental girdles and show a patina light in tone. An unusual specimen and extremely interesting from the Hindu iconographical point of view. Late medieval from the Mount Abu district.

Height, 20½ inches

73. MARBLE SCULPTURE

Late Medieval

30. An upright standing figure carved in bold relief. On either side stands a small figure also carved in relief. The larger figure holds symbols in either hand and wears elaborately carved earrings. Soft grayish white patina. From the Mount Abu district.

Height, 22 inches

74. MARBLE SCULPTURE

Indian, Late Medieval

35. Statue of Vishnu standing erect, carved in bold relief. At his either side are columns of symbols, similarly carved, and below the symbols are miniature figures of the goddesses Laksmi and Prthvi, holding respectively a lotus and a water-lily. Below these figures are two still smaller, standing. Mount Abu district.

Height, 27 inches

75. STONE SCULPTURE

Late Medieval

25. Part of a monumental sculpture; partly nude standing figure of Kali from the Gugerat district, carrying over his right shoulder a symbol of hour-glass shape. Below his left wrist swings an animal's head of smiling features. In grayish patina with earthy accumulations.

Height, 21½ inches

76. STONE SCULPTURE

Southern India, Medieval

35. A standing human figure carved in free relief and surrounded by an arch with floral scrolls. At its feet on either side a smaller figure.

Height, 41 inches

77. STONE SCULPTURE

Indian, Late Medieval

35. Figure of Durga. Against a background and beneath an archway of scrolls, a robust female figure is carved in free relief. One foot with the knee flexed rests on an animal with the head of a woman in the foreground. A little back and on either side of the foreground, are figures which seem to be warriors or guardians. Considerably weathered, with a dark grayish patina.

Height, 32 inches

78. STONE SCULPTURE

Indian, Late Medieval

25. Image of Ganapati, the chief of Siva's followers and regarded as his son, in guise of an elephant and seated with body held bolt upright and facing front, his trunk curled upon his left hand. Carved in large proportions with symbolic detail in light relief, the whole covered by soft and deep gray weathered patina.

Height, 24 inches



CATALOGUE No. 80



CATALOGUE No. 79

79. STONE SCULPTURE

Indian, Medieval

60. With two figures heavily carved in bold relief representing in the name Mahdes-Garbati, a large figure and a smaller one side by side, seated and each with a leg crossed. In the foreground below is the figure of a crouching bull. The figures are of pronounced expression and uphold various symbols. Grayish and blackish patina and earthy accumulations.

Height, 24 inches

[See illustration]

80. STONE SCULPTURE

Indian, Medieval

30. An upright oblong stone boldly carved with three figures in high relief; all are standing, the most prominent one projecting boldly forward on the right. In the background are carved scrolls. Grayish patina with earthy accumulations.

Height, 25½ inches

[See illustration]

81. STONE SCULPTURE

Southern Indian, Medieval

70. A detached architectural element, its tall upright face carved with numerous figures. In the upper section are three nude figures of small size and in the lower section are three ample figures of larger proportions. They are grouped within and on either side of an arch. Light gray-patina with earthy accumulations.

Height, 38 inches; width, 15 inches

[See illustration]



CATALOGUE No. 81

82. STONE SCULPTURE

Indian, Late Medieval

35. Standing figure of Mendicant a god, in rigid pose. The right hand at the waist clasps a long staff, the left hand hangs downward at full length. Two small attendant figures are at the sides. A pointed arch ornamented with relief carvings surrounds and adorns the whole. Grayish patina and earthy accumulations.

Height, 42 inches

83. STONE SCULPTURE

Indian, Medieval

35. From Konark. The carving represents fighting and slaying of animals, the whole a heavy block of stone carved as the segment of a circle. The upper and outer surface is richly carved in deep relief with human and animal figures, the elephant being included at the left. A vigorous carving with determination on the part of the human beings and the whole clearly symbolical.

Diameter, 37 inches

INDIAN SHAWLS AND HANGINGS

PERSIAN SILK EMBROIDERIES

84. PAIR INDIAN WALL HANGINGS

XVIII Century

15. Ornamental strips of complex design woven largely in cloth of gold. Interspersed with areas of variously colored silks so finely woven that they are all but transparent.

Length, 48 inches; width, 7½ inches

85. INDIAN WALL HANGING

XVIII Century

50 12. A broad strip of cloth of gold finely embroidered in silks of many colors with conventional ornamental designs.

Length, 37 inches; width, 18 inches

86. INDIAN WALL HANGING

XVIII Century

50 12. Similar to the preceding in colors and designs.

Length, 37 inches; width, 13 inches

87. INDIAN WALL HANGING

XVIII Century

15. Cloth of gold embroidered in various colored silks with baskets of flowers, birds and small floral designs.

Length, 36 inches; width, 13 inches

88. INDIAN WALL HANGING

XVIII Century

35. Similar to the preceding in material, colors and designs.

Length, 37 inches; width, 13 inches

89. INDIAN WALL HANGING

XVIII Century

15. A long and broad tract of gold embroidered in colored silks with a surrounding border of floral and geometrical designs. At either end a separated strip of border wrought in cloth of gold with silken details.

Length, 48 inches; width, 17 inches

90. INDIAN SHAWL

XVIII Century

40. Traversed by conventional borders in a plain striped design with long and narrow field, the plain designs wrought in silk of various colors and the field embellished in cloth of gold.

Length, 44 inches; width, 32 inches

91. INDIAN SKIRT *XVIII Century*

30. A silken field of quiet emerald note is embellished with peacocks, stars and fantastic figures, worked in gold thread, picked out with crimson silk. The lower border in a series of bars similarly worked in silks and gold.

92. INDIAN TABLE COVER *XVIII Century*

25. A rectangular strip of cloth of gold enriched with embroideries of silks of crimson, blue, white and yellow, worked in small details of the designs. *Length, 42 inches; width, 28 inches*

93. INDIAN TABLE COVER *XVIII Century*

15. Cloth of gold and silver worked in alternate transversed strips with minor incidental decorations in colored silks.

Length, 38 inches; width, 29 inches

94. INDIAN TABLE COVER *XVIII Century*

50. Similar to the preceding in structure and design.

12. *Length, 39 inches; width, 29 inches*

95. PERSIAN TABLE COVER *XVIII Century*

80. Large sky-blue field, closely ornamented in cloth of silver with various floral formations, surrounded by a border of cloth of gold with a running floral formation in silks of various colors.

Length, 6 feet 3 inches; width, 2 feet 6 inches

96. INDIAN SKIRT *XVIII Century*

25. On a deep reddish ground approaching a maroon, the whole of soft fabric, are implanted human figures and figures of peacocks, all woven in gold thread with accents of green silk.

97. INDIAN SKIRT *XVIII Century*

1750. An emerald ground of brilliant sheen is ornamented in floral designs in cloth of gold, the whole of brilliant appearance.

98. INDIAN COAT *XVIII Century*

20. A brilliant fabric, the whole resplendent in designs worked in cloth of gold picked out with emerald lines of silk and miniature floral figures in red.

99. RESPLENDENT INDIAN COAT

XVIII Century

35.

A particularly brilliant example of Indian workmanship and fashionable clothes, in cloth of gold ornamented with silk embroidery in ruby, black, pale turquoise and silvery white. A beautiful garment.

100. INDIAN COVERLET

XVIII Century

60.

A rectilinear production with the white ground, stamped floral design, chiefly of large dimensions and very soft colors. Reds and blues predominate. *Length, 8 feet 4 inches; width, 6 feet 9 inches*

101. SIAMESE WALL HANGING

XVIII Century

15.

A long transversal strip painted with Buddhistic figures in various postures, animals, birds and conventional devices in soft colors, principally verging toward red and green.

Length, 15 feet 10 inches; width, 2 feet 10 inches

102. IMPORTANT CHURCH HANGING

Persian, XVIII Century

45.

A long and broad rectilinear expanse of white background painted in the primitive manner which in the late years has come to be known as Batik. The difference between this ancient artisanship and the modern is pronounced and is easily recognized. The decorations in the present example include large standing figure of Christ and smaller figures both standing and flying. The study of the facial types represented is interesting.

Length, 12 feet 5 inches; width, 10 feet 6 inches

Note: From an Armenian church. Given in memory by Aslaw, son of Marsa of Merdiu, to St. George's Church in 1722. Painted by the artist Hagop, with date and signature.

103. WATERED STRIP

Indian, XVIII Century

15.

A long green strip of bright emerald hue striped horizontally with bars of gold thread enclosed between fine lines of ruby silk.

Length, 17 feet 4 inches; width, 20 inches

104. WALL STRIP, A FRAGMENT

Indian, XVII Century

10. A small strip of cloth of gold traversed by sinuous lines of emerald silk, between which are various interstices of floral design worked in emerald, ruby and white silk.

Length, 33 inches; width, 11 inches

Pass
105. INDIAN TABLE STRIP

XVIII Century

— On a dark blue silk ground, a closely drawn repetitive design of floral and geometrical motives executed in gold thread.

Length, 32 inches; width, 14 inches

Pass
106. STRIP OF INDIAN BROCADE

XVIII Century

— A running floral scroll design in white and crimson silks pointed with black silks courses through a brilliant ground of cloth of gold.

Length, 32 inches; width, 11 inches

107. STRIP OF INDIAN BROCADE

XVIII Century

17.50 A fragment of a resplendent fabric. The ground a brilliant expanse of cloth of gold embellished by silk weavings of floral patterns, in emerald, white, ruby, black and pink.

Length, 33 inches; width, 10 inches

108. INDIAN CLOTH OF GOLD STRIP

XVIII Century

17.50 In bands of cloth of gold traversing the fabric diagonally. The ground of deep garnet silk is embellished with bands of small circles executed in cloth of gold, alternating with bands of floral designs produced in silks of various colors.

Length, 31 inches; width, 10 inches

109. CLOTH OF GOLD FRAGMENT

Indian, XVIII Century

12.50 Crossed diagonally by narrow bands of floral designs executed in white silk.

Length, 35 inches; width, 11 inches

110. CLOTH OF GOLD FRAGMENT

Indian, XVIII Century

17.50 A narrow strip of cloth of gold ornamented in transverse lines of formal floral figures woven in silks in emerald and white

Length, 32 inches; width, 12 inches

PERSIAN, INDIAN AND MOGHUL MINIATURES

The following five [Nos. 111-115] Persian miniatures are from a Persian Book of Kings. They are very moderately illuminated with gold, and uniform in size, about $3\frac{1}{2}$ inches high and 2 inches wide.

111. PERSIAN MINIATURE

XV Century

5. — Seated figure of a King in red costume.

112. PERSIAN MINIATURE

XV Century

7.50 — Seated figure in a costume of blue.

113. PERSIAN MINIATURE

XV Century

20. — Figure of a seated elderly man who wears a full white beard.

114. PERSIAN MINIATURE

XV Century

— A King crowned, seated on a mat and wearing a costume of red.

115. PERSIAN MINIATURE

XV Century

5. — Figure of somber features, kneeling on a mat and looking rather wistfully downward.

The following thirty [Nos. 116-130] Persian miniatures are illustrations of Kahli-wa-Damina or Aesop's fables of which the earliest translations into Persian was made early in the twelfth century. These illustrations from the pages of the book are uniform in size, $5\frac{1}{2}$ inches high and $3\frac{1}{4}$ inches wide.

116. TWO PERSIAN MINIATURES

XV Century

— [A] An important man standing near a tree in which a peculiar bird is perched and small animals are running near him. [B] A song bird is perched in a tree and animals are running on the ground.

117. TWO PERSIAN MINIATURES

XV Century

10. — [A] A fox and a horse stare at each other. [B] A man and woman seated on a mat in a garden, a man with a bird approaching them.



CATALOGUE No. 119 [A]



CATALOGUE No. 120 [A]

118. TWO PERSIAN MINIATURES

XV Century

[A] An assembly of animals in a field. [B] A crow in pursuit of a rodent.

119. TWO PERSIAN MINIATURES

XV Century

[A] A ferocious animal glares at lesser animals. [B] Animals in a field.

[See illustration of [A]]

120. TWO PERSIAN MINIATURES

XV Century

[A] A various assembly of birds in a field. [B] A lion, a tiger and a fox, on a hillside.

[See illustration of [A]]

121. TWO PERSIAN MINIATURES

XV Century

[A] A lion captures a bull. [B] A tiger captures a smaller animal.

122. TWO PERSIAN MINIATURES

XV Century

10. — [A] A tiger has climbed to the branches of a tree and the smaller animal on the ground looks up at it. [B] A lion feasts on his prey and shares it with a crow and some small animals.

123. TWO PERSIAN MINIATURES

XV Century

10. — [A] A monkey rides a tortoise. [B] A crow in a tree stares down at a four-footed animal.

124. TWO PERSIAN MINIATURES

XV Century

10. — [A] A monkey in a tree is about to spring on a tortoise. [B] Birds assemble to converse in a garden.

125. TWO PERSIAN MINIATURES

XV Century

7.50 — [A] Birds are having a squawking match in trees while an animal glares up at them from the ground. [B] Four birds are chattering earnestly at one another in the field.

126. TWO PERSIAN MINIATURES

XV Century

7.50 — [A] A crow in a tree splutters at a wild boar on the ground. [B] A fox has captured a serpent while a small bird looks on.

127. TWO PERSIAN MINIATURES

XV Century

7. — [A] Wild animals glare at one another on a hillside. [B] In a green field three birds are chattering.

128. TWO PERSIAN MINIATURES

XV Century

— [A] A slave reports to a master seated on a mat. [B] A serpent hisses at two gentlemen in a garden.

129. TWO PERSIAN MINIATURES

XV Century

7.50 — [A] A lion glares at smaller animals on a hillside. [B] A lion impaled on an elephants tusks sinks its teeth in the elephant's trunk.

130. TWO PERSIAN MINIATURES

XV Century

7. — [A] An elephant on the run. [B] Two lions at bay over a smaller animal.



CATALOGUE No. 133

131. PERSIAN MINIATURE

XVII Century

15. An unfinished painting of the Emperor Akbar on horseback. He is surrounded by numerous followers, some riding elephants behind him. Palace seen in the distance.

Height, 10 inches; width, 6 inches

132. PERSIAN MINIATURE

XVII Century

15. Portrait in black and white of the Emperor Jehangir. He is standing and is seen in profile to the left.

Height, 3½ inches; width, 3 inches

The following twelve Persian miniatures [Nos. 133-144] are from a manuscript by the famous Persian poet, Nizami. They are uniform in size, 8 inches in height, 4 inches in width.

133. PERSIAN MINIATURE

XV-XVI Century

40. A noble transacting business. Eight figures are included.

[See illustration]

134. PERSIAN MINIATURE

XV-XVI Century

Interior of a bath, showing six figures.

135. PERSIAN MINIATURE

XV-XVI Century

A teacher and his pupils, showing four eager pupils before an imposing looking teacher.

136. PERSIAN MINIATURE

XV-XVI Century

Sikandar [Alexander the Great], sitting with the Seven Sages. He is represented in the foreground at the right.

137. PERSIAN MINIATURE

XV-XVI Century

Nine figures are displayed in various attitudes, one taking a foot-bath.

138. PERSIAN MINIATURE

XV-XVI Century

Six figures are portrayed, some outdoors and some within.

139. PERSIAN MINIATURE

XV-XVI Century

A man has come upon a decapitated body. It is difficult to tell from the expression of his features whether he is a mourner or whether he ordered the crime.

140. PERSIAN MINIATURE

XV-XVI Century

Four figures are shown in a field, one of them very active.

141. PERSIAN MINIATURE

XV-XVI Century

A nobleman is portrayed, seated in the left foreground, and various figures appear, some within the room and others outdoors in the distance.

142. PERSIAN MINIATURE

XV-XVI Century

An interior is shown with some golden illuminations and with eight figures variously disposed.



CATALOGUE No. 143



CATALOGUE No. 144

143. PERSIAN MINIATURE

XV-XVI Century

Numerous spectators in a field seem vastly interested in the spectacle of a man carrying a mule on his shoulders.

[See illustration]

144. PERSIAN MINIATURE

XV-XVI Century

A nobleman at the left is being served with refreshments by various attendants.

[See illustration]

145. INDIAN MINIATURE

XVIII Century

Painted on an ivory disk, on which two camels are shown fighting, one with its knee on the other's head. Rajput school.

146. INDIAN MINIATURE

XVIII Century

Painted on an ivory disk, an Indian princess fanned and attended during sleep. Rajput school.

Pass
147. INDIAN MINIATURE

XVIII Century

— Two strange animals are shown in death grip. Rajput school.

Height, 4 inches; length, 6 inches

148. PERSIAN MINIATURE

XVIII Century

7.50
— Standing figure of a young Mogul prince. He faces the left.

Height, 6 inches; width, 3½ inches

149. INDIAN MINIATURE

XVIII Century

5.00
— Portrait of a man, seated. He is facing the left, three-quarters front, and he carries various appurtenances. Rajput school.

150. INDIAN MINIATURE

XVIII Century

5.00
— A man of mature years seated on the floor with a large cushion in front of him. He holds what appears to be a rosary in one hand and with the other hand he caresses his beard. Line work in ink. Rajput school.

151. INDIAN MINIATURE

XVIII-XIX Century

7.50
— In colors with gold and silver. Krishna playing the flute, with an attendant standing at each side.

Height, 7½ inches; width, 5 inches

152. INDIAN MINIATURE

XVIII Century

17.50
— Standing figure of a lady in gauze skirt with full costume, dipping a syringe into a bowl of saffron water, a ceremony performed during the feast of Holi. In colors, illuminated with gold and silver.

Height, 12 inches; width, 7½ inches

153. INDIAN MINIATURE

XVIII Century

17.50
— In colors illuminated in gold. Krishna riding a mystical elephant and playing the flute.

Height, 9 inches; width, 7 inches

Pass
154. INDIAN MINIATURE

XIV-XVIII Century

— In black and white. Two horses. A stallion standing and facing the left, and a smaller mare lying down and looking up at him with a more or less appealing expression. Kangra school.

Height, 4½ inches; length, 6½ inches

155. *Pers* INDO-PERSIAN MINIATURE

XVIII Century

In ink on a white ground. A man and a young woman stand facing each other. On either side is a small tree.

Height, 5¼ inches; width, 3½ inches

156. MOGUL MINIATURE

XVII-XVIII Century

10. A picture in detail of one of the extensive compound Moghul palaces. The grounds are interspersed with confined waters, and the buildings reach above the grounds in wide extent. The site is on the bank of a broad and busy river.

Height, 7½ inches; width, 10½ inches

157. PERSIAN MINIATURE

XVI-XVII Century

10. Figure of a large man seated and facing the right, three-quarters front. He is in a garden with a tree branching over his head, and on the tree sits a monkey looking at him. He appears to be ruminating deeply, and he fingers the end of his large beard.

Height, 8 inches; width, 6½ inches

158. INDIAN MINIATURE

XVIII Century

7.50 Portrait of a Rajput chief, seated in kneeling posture and smoking a hookah. He is observed in profile to the left. Executed in ink with a touch of pale yellow.

Height, 6 inches; width, 4½ inches

159. INDIAN MINIATURE

XVIII Century

5. In ink and colors. A Rajput rajah is portrayed seated and facing the right. He appears sharply in profile. He wears a gilded cap, and a small parcel, pinkish in tone, appears before him. Rajput school.

Height, 7¼ inches; width, 4½ inches

160. *Pers* INDIAN MINIATURE

XVIII Century

Two fabulous beings in the guise of nude men appear struggling and endeavoring to dismember the body of some animal. They are looking at each other from right and left.

Height, 7 inches; width, 4½ inches

161. MOGHUL MINIATURE

XVIII Century

5. In ink on white ground. The portrait of a lady, in profile to the right. She is standing, and holds some objects in her hands.

Height, 5½ inches; width, 3½ inches

Pass
162. INDIAN MINIATURE

XVII-XVIII Century

A portrait of an old woman seated on her heels and facing the right. Her face is seen in three-quarters view. Rajput.

Height, 4½ inches; width, 2½ inches

163. INDIAN SKETCH

XVII-XVIII Century

12. so An unfinished Rajput painting. Two men are portrayed, both seated on the ground and facing the right, one nude, the other clad in a yellow garment.

Height, 5¼ inches; width, 6½ inches

Pass
164. INDIAN MINIATURE

XVIII Century

At the centre a dovecot is depicted with two birds seen through open doors, and on the outside are seen three large doves; executed in pink and neutral colors and surrounded by a border of large red lilies. Rajput.

Height, 11 inches; width, 8 inches

165. MOGHUL MINIATURE

XVII-XVIII Century

10. An assemblage of gentlemen seated and standing about a man of importance, who is seated on a rug. He is probably discoursing to them on some subject of interest. The scene is in an open courtyard before a Moorish building.

Height, 7½ inches; width, 5 inches

Pass
166. INDIAN MINIATURE

XVII-XVIII Century

A study of a camel, in black and red. The beast faces the spectator with feet firmly planted and well spread. On the reverse are two more studies. Rajput.

Height, 8½ inches; width, 6 inches

Pass
167. MOGHUL MINIATURE

XVII-XVIII Century

A Moghul Princess is pictured seated on a rug in the foreground on a balcony. In the adjoining garden grow tall cypress trees. An adjoining wing of the house extends back on the left. Executed in ink with touches of gold on a white ground.

Height, 5¾ inches; width, 3¾ inches

168. INDIAN MINIATURE

XVIII Century

5 A Rajput rajah is portrayed in sharp profile to the left seated before a large cushion which rests on the floor. He wears a white dress with black girdle adorned with flowers, and a red cap. Rajput school.

Height, 6 inches; width, 5½ inches

169. MOGHUL MINIATURE IN FRAME

XVII-XVIII Century

50. A group of six bearded men are observed in counsel, all seated and wearing placid expressions. They are in a garden but in the far distance are seen buildings. Executed in colors and gold with much white.

Height, 11½ inches; width, 7½ inches

170. MOGHUL MINIATURE

XVII-XVIII Century

45. Full-length standing portrait of a Moghul prince facing the right. He is observed against a background greenish in tone, which at the top is atmospheric. He wears a magnificent costume, dark crimson with gold ornamentation, and a white jeweled cap. The portrait has an added background of atmospheric blue, spangled with gold.

Height, 12½ inches; width, 8½ inches

171. INDIAN MINIATURE

XVII-XVIII Century

5. In black and white. Figure of a she-goat standing and facing the right with left foreleg sharply bent at the knee. Probably by Govardhan, a painter of the XVII or XVIII century.

Height, 3½ inches; width, 3¼ inches

172. RAJPUT MINIATURE

XVIII Century

1750. Figure of Luxmi-Narayan seated on a throne supported by Garuda, the costumes of both adorned with manuscript. The male is facing the front and upholds a sceptre. The female is observed in profile to the left. The portraits are heavily embellished in gold.

Height, 11¾ inches; width, 7 inches

173. INDIAN MINIATURE

XVIII-XIX Century

10. A work of the Rajput school. Krishna is seen playing the flute while an attendant stands at either side. The picture is embellished with gold and silver. *Height, 7½ inches; width, 5 inches*

174. INDIAN MINIATURE

Rajasthani, XVIII Century

5. The Sanskrit zodiac executed in ink, with a number of additional figures in the margin. *Height, 12 inches; width, 8½ inches*

175. INDIAN MINIATURE

XVII-XVIII Century

5. Of the Pahari Kangra school. Figure of a quadruped standing and seen in profile to the left. Trees on a descending slope in the background. Executed in black and white. *Height, 4¾ inches; width, 5½ inches*

[END OF FIRST SESSION]

SECOND AND LAST SESSION
Friday, April 5, 1929 at 2:15 p.m.
Catalogue Numbers 176 to 310 Inclusive

EASTERN MINIATURES

176. SET OF ARTICLES OF PERSONAL ADORNMENT

Tibetan, XVIII Century

110. Eight circular and heart-shaped objects of silver plentifully studded with turquoise, and an additional bar or clasp in the same ornamentation. Nine pieces in all.

177. INDIAN MINIATURE

XVIII Century

15. A work of the Pahari Jamu school. A troupe of jugglers and tumblers, a woman acrobat among them, is depicted variously showing their skill. In colors, with illumination in gold.

Height, 12¼ inches; width, 8½ inches

178. MOGHUL MINIATURE

XVII Century

70. The painting represents an episode from the Mahabharata and shows numerous figures in the purlieu of a court, their apparel and accessories illuminated in gold. Imperial seal and other owner's seals stamped in margin.

Height, 11 inches; width, 6½ inches

179. MOGHUL MINIATURE

XVII Century

35. A painting from Razm Namah, picturing a gory episode from the Mahabharata, in which five figures are represented. A courtyard and palace building in the background.

Height, 12 inches; width, 8 inches

180. MOGHUL MINIATURE

XVII Century

55. A painting from Razm Namah, picturing an episode from the Mahabharata. Eight figures are represented grouped about an outdoor fire. Imperial and other ownership seals.

Height, 9 inches; width, 5 inches

181. INDIAN MINIATURE

XVII Century

45. Rajasthani, Jaipur school. The painting pictures a prince being entertained by a company of musicians, a leader of whom bears a gift of flowers. In colors with slight illumination of gold.

Height, $8\frac{1}{4}$ inches; width, $5\frac{1}{2}$ inches

182. RAJASTHANI MINIATURE

XVII-XVIII Century

45. Probably of the Jaipur school. The painting shows an Indian princess sleeping and being attended by servants and musicians. In colors, with gold illumination and framing. On the reverse is another illuminated miniature displaying Persian script.

Height, $11\frac{1}{2}$ inches; width, $7\frac{1}{2}$ inches

183. RAJASTHANI MINIATURE

XVII-XVIII Century

35. Illustrating the story of Laila and Majnum. Laila is attended by a female servant and the meager Majnum by his friends, the animals. In colors and gold.

Height, $7\frac{1}{2}$ inches; width, 4 inches

184. RAJASTHANI MINIATURE

XVII-XVIII Century

45. Probably of the Jaipur school. A picture of a love scene in a garden, with a pair of lovers and seven attendants. Another miniature appears on the reverse.

Height, 9 inches; width, $8\frac{1}{2}$ inches

185. INDIAN MINIATURE

XVII-XVIII Century

30. Pahari Kangra school. An illustration taken from a well-known novel and picturing an incident when Benazeer takes leave from Mah Rutch and reaches a garden where he falls in love. In dark tones with gold illumination.

Height, 6 inches; length, $9\frac{1}{2}$ inches

186. INDIAN MINIATURE

XVI-XVII Century

50. Painting showing a Princess playing a vina and enchanting peacocks and blackbirds. The birds appear in the trees, and two other figures are shown. In colors with some faded illumination.

Height, $10\frac{1}{2}$ inches; width, 7 inches

187. RAJASTHANI MINIATURE *XVII Century*

In ink with a modicum of color, picturing two maidens worshipping the lingam. *Height, 5½ inches; length, 6 inches*

188. INDIAN MINIATURE *XVII-XVIII Century*

Pahari Kangra school. Standing portrait of a lady, seen in profile to the left. In ink with incidental bits of color and gold.

Height, 5½ inches; width, 3½ inches

189. INDIAN MINIATURE *XVIII Century*

Pahari Kangra school. Picturing a woman of importance on horseback, the horse with elaborate trappings.

Height, 5½ inches; width, 4 inches

190. RAJASTHANI MINIATURE *XVII Century*

A scene of love-making, with an attendant standing near the two lovers.

Height, 5¼ inches; width, 5¼ inches

191. RAJASTHANI MINIATURE *XVII Century*

In ink, with a modicum of color. Portrait of a figure facing the right with woodland surroundings.

Height, 8½ inches; width, 6¾ inches

192. PAHARI GARHWAL MINIATURE *XVIII Century*

A still life of lilies painted on a narrow upright panel, probably by Mola Ram, one of the few known painters of the Rajput school.

Height, 5 inches; width, 3 inches

193. PAHARI GARHWAL MINIATURE *XVIII Century*

A still life painting, probably by Mola Ram, one of the few known painters of the Rajput school. Large red flowers on their stems are painted in three columns, in colors illuminated with gold.

Height, 5¼ inches; width, 3¾ inches



CATALOGUE No. 195

Pass

194. PAHARI GARHWAL MINIATURE

XVIII Century

— A finely executed still life painting showing tall stems of flowers executed in blue, green and red with very slight gold illumination. Probably by Mola Ram, one of the few known painters of the Rajput school.

Height, 6 inches; width, 3 inches

195. PAHARI GARHWAL MINIATURE

XVIII Century

40. Probably by Mola Ram, one of the few known painters of the Rajput school. A still life painting in colors and gold, showing tall flowers with large red blossoms.

Height, 6½ inches; width, 4¾ inches

[See illustration]

196. RAJASTHANI MINIATURE

XVII Century

30. KAKUBHA RAGINI. A woman stands in the foreground of a landscape of numerous trees and tall grasses, at the edge of a lotus pond. She is seen facing the right and holds garlands in her hands.

Height, 8 inches; width, 5½ inches

197. INDIAN MINIATURE

Pahari Kangra School. Late XVI or Early XVII Century

85. An Illustration from Krishna Lila. The composition presents a theme which absorbed all artists of the Hill schools of the Punjab. The scene is laid in Brindavan, the old village of hallowed memory on the banks of the Jumna. At the centre is the *peepul* tree, with its roots covered by a square platform on which the elders of the village rest, some fondling children and some feeding the cattle, which are tended by a group of playful boys. At the left is a pavilion, where musicians are grouped with their bugles and tom-toms. The bank of the river presents a scene of animation—women at its undulating bank are filling water jars, washing clothes and gossiping. The real drama is the first meeting of Radha and Krishna, the spontaneous display of their love horrifying the conventional on-lookers.

Height, 7 inches; length, 11½ inches

Note: This incident is from the *purva raga* and told with great beauty in Hindu verse.

198. PAHARI KANGRA MINIATURE

XVIII Century

25. An unfinished painting representing a reclining prince and a standing young lady of whom he is probably enamored. Back of him, an attendant shoos flies. In black and white on a background of greenish blue.

Height, 5½ inches; length, 8 inches

199. PAHARI KANGRA MINIATURE

XVIII Century

50. In ink and colors, picturing an episode in the Nala Damayanti series of stories. Nine figures are represented and in the foreground appear small animals.

Height, 8½ inches; width, 6 inches

200. PAHARI KANGRA MINIATURE

XVIII Century

Radha. Affected resentment arises either when the two lovers, in their state of extreme fondness, are determined to be angry, or when the beloved female, hearing, seeing or inferring her lover's devotion to another, is in a state of jealousy. In ink and color.

Height, 7¾ inches; width, 5 inches

230. GAURAKARI [GAURA-MALLARA] RAGINI. The Ragini seated on a lotus throne, on a grassy hill, and singing to a *vina*, a peacock dancing to the music and a deer listening. In the background, trees and a stormy sky with clouds and lightning, and flying cranes. In the foreground, water with rose lotus. Rajasthani school, the middle or the late part of the sixteenth century. *Height, 8 inches; width, 4¾ inches*

Similar miniature in A. K. Coomaraswamy, *Rajput Paintings*, Plate IV

[See illustration]

25. GANGAVATARANA. The descent of the Ganges. Siva as a Yogi is seen seated with Garvati, with the Ganges falling from her hair. Executed in numerous colors with picturesque details.

Height, 7¾ inches; width, 5¼ inches

25. KAKUBHA RAJINI. A lady is pictured with garlands in her hands and extending over her shoulders. A pool is seen before her in the foreground, and the background is mountainous, showing Persian influences. In brilliant colors and without further embellishments.

Height, 8 inches; width, 5 inches

200. MORAPRIYA [BELOVED OF THE PEACOCKS]. Probably by Mola Ram, one of the few known Rajput painters. Pahari Garhwal.

Height, 8 inches; width, 5½ inches

Vide Rupam No. 8, October, 1921

[See illustration]



CATALOGUE No. 201



CATALOGUE No. 204

205. INDIAN MINIATURE

Kangra School, XVIII Century

140. — SWADHINA PATIKA [PROUDHA]. Radha portrayed as the “Swadhina Patika” of the “Proudha” class, by whose virtue her Lord is loyally attached and remains with her forever. By her charms he is held faithful, and is made to “follow close the chariot of her desire”. She is generally shown in this interpretation as seated with her lover massaging her feet, or painting her breasts with paste, or decking her face with saffron. *Height, 7½ inches; width, 4 inches*

Note: Radha in this interpretation is celebrated in Bengali Vaishnava songs, and the Bengali poet, Govindadas, has written an exquisite sonnet of the parting of the lovers at daybreak.

Vide, Gangoly, “Rajput Paintings,” Plate XLII

[See illustration]

206. INDIAN MINIATURE

XVIII Century

90. — VIRAHOLKANTHITA. Pahari Kangra school. Ulkanthita or Utkhone, one who is distressed at her lover’s absence through no fault of his own. She stands at the verge of a stream and looks down at the water. Around her are growing trees. Executed in yellow, red and green. *Height, 7½ inches; width, 4 inches*

[See illustration]

207. INDIAN MINIATURE

School of Kangra

180. — UTKA OR UTKANTHITA [PARAKIYA]. A lovely lady standing under a tree in a dark night, anxiously awaiting the coming of her beloved to the trysting place. She is thus described in “Rasika Priya”: [Translation]—“Keshava says that she is an Utkha [Utkanthita, anxious] lover whose beloved, for some reason or other, has not come to her place and who yearns for him with a heavy heart.”

Height, 7½ inches; width, 4 inches

[See illustration]



CATALOGUE No. 205

CATALOGUE No. 207

CATALOGUE No. 206

208. INDIAN MINIATURE

XVIII Century

55. Pahari Kangra school. In colors and gold. A princess seated and attended by women servants is appealed to by a kneeling suppliant. In the foreground are golden receptacles, and the apparel of the figures is heightened in effect by the use of gold. Red screen and white marble walls in the background. *Height, 8 inches; width, 6 inches*

209. PAHARI GARHWAL MINIATURE

XVIII Century

35. Kalahantarita, one who suffers remorse after she has, in indignation, repulsed her lover. She appears in contrition standing on the balcony on the right, while below her other figures are seen and the architecture of a palace on a dark night. Probably by Mola Ram, one of the few known painters of the Rajput school.

Height, 8½ inches; width, 6 inches

210. INDIAN MINIATURE

Pahari Jamu: Early XVII Century

65. BATHING SCENE. Lady at her toilet wringing water from her hair; a bird and tree to the left. Amongst the toilet scenes, which are a favorite theme of Rajput painters, are many in which the heroine is represented bathing near a tank or river, with raised arms, wringing the water from her heavy tresses; the falling drops are often compared to a rain of pearls. The subject is often to be understood as the occasion of Krishna's first glimpse of Radha.

Height, 5¼ inches; width, 2 inches

Note: This subject occurs in beautiful Hindu verse. As far as known, in Rajput painting the motif has none other than a lyric and erotic significance.

Vide: A. K. Coomaraswamy, *Catalogue of the Indian Collections*, Part V, *Rajput Paintings* [Museum of Fine Arts, Boston]

A. K. Coomaraswamy, *Vidyapati*, p. 11

211. PAHARI KANGRA MINIATURE

XVIII Century

30. At the left is seated a prince and on the right are approaching female attendants bringing his hookah and other refreshments. One woman seems to be inviting a peacock to approach. In colors and gold on a white ground.

Height, 8 inches; width, 6 inches



CATALOGUE No. 212

212. INDIAN MINIATURE

Early XVIII Century

90.

THE PET DEER. Perhaps the representation of the soul of a man entangled in illusion, standing in the form of a deer before a thoughtful mystical young woman. The surroundings are a green field with flowers.

Height, 8 inches; width, 5½ inches

Vide: A. K. Coomaraswamy, Rajput Paintings, Plate XLVIII A

[See illustration]

213. INDIAN MINIATURE

Kangra School, XVIII Century

60.

THE SUN WORSHIPPER. A young woman stands on a flowered rug, which is laid on the grass. She gazes downward with wrapt expression, her hands clasped before her, her right knee raised and crossed. Landscape of trees. The drawing reveals some Jammu analogies.

Height, 6 inches; width, 4 inches

[See illustration]



CATALOGUE No. 213

214. PAHARI KANGRA MINIATURE

XVII Century

25.

Portrait of a woman standing and facing the left, her hands involved in a light cord, which is apparently unwinding from in front of her. She wears blue trousers, a white flowing coat with reddish dots, and pearl ornaments.

Height, 8 inches; width, 6 inches

215. MOGHUL MINIATURE

XVII Century

65. Standing figure of a princess admiring a flower, painted at three-quarter length, in profile to the left. In colors and gold on a white ground. On the reverse, a larger miniature without gold, presenting standing and flying storks. *Oval: Diameters, 2 and 4 inches*

216. MOGHUL MINIATURE

XVII Century

45. Three-quarter-length standing portrait of Noor-Jehan, wife of the Emperor Jehangir, facing right. In ink on a white ground. *Height, 6 inches; width, 5 inches*

217. RAJPUT MINIATURE

XVIII Century

35. Portrait of a lady in profile to the right standing on a low stool, engaged in drying her hair after a bath. She holds in one hand a flower. In colors embellished with gold. *Height, 5 inches; width, 3 inches*

218. MOGHUL MINIATURE

XVII Century

300. A highly important half-length portrait of Noor Jehan, the famous and beloved wife of Jehangir, facing toward the left. A woman of strong and pronounced features and not without beauty. *Height, 10 inches; width, 6¼ inches*

[See illustration]

219. MOGHUL MINIATURE

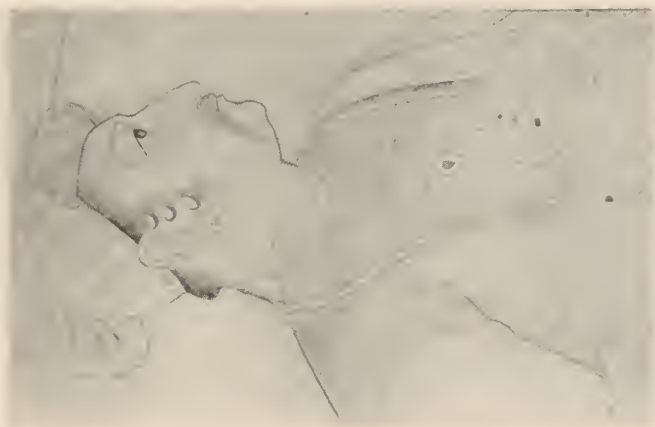
XVII Century

240. A highly important standing portrait of the majestic Emperor Jehangir, the head in profile. He has a long mustache with drooping ends, and side whiskers, and wears a costume adorned with floral embroidery, heightened by touches of gold. *Height, 10½ inches; width, 6¾ inches*

[See illustration]



CATALOGUE No. 218



CATALOGUE No. 219



CATALOGUE No. 221

220. RAJASTHANI MINIATURE

XVII Century

30. A lady of importance, seated and attended, is approached from the left by two serving women bearing refreshments. She is seated on a balcony with a wooded landscape seen beyond it.

Height, 8½ inches; width, 6 inches

221. PERSIAN OR INDO-PERSIAN MINIATURE

XVI-XVII Century

110. The portrait of a beautiful lady squatting on the floor. She faces the right, three-quarters front. In ink, with gold embellishment. The artist writes of her charms and says that he has never had the opportunity of drawing a more beautiful woman.

Height, 12 inches; width, 8 inches

[See illustration]



CATALOGUE No. 222

222. INDIAN MINIATURE

Moghul, XVII Century

80. PRINCESS ZAIB-UN-NESSA. A simple garden with the sorrowing lady posed beneath the drooping branches of a solitary tree. A charming miniature of the later period of the Moghul school, invested with aesthetic value rare in Moghul miniatures, and of striking emotional value.

Height, 9 inches; width, 5 inches

Note: According to biographers of great men and women of Indian history, this is the Princess Zaib-un-Nessa, of whom a pathetic love story is told.

[See illustration]

223. RAJASTHANI JAIPUR MINIATURE

XVII-XVIII Century

30. Under an enclosed canopy erected on a balcony, three seated figures are shown, a prince who has before him an elderly woman holding a younger one on her lap. In colors with a white ground.

Height, 7½ inches; width, 5 inches

224. RAJASTHANI MINIATURE

XVII Century

25. An enthroned lady and gentleman with an attendant standing back of them are being entertained by two female musicians. In black and white.

Height, 5 inches; width, 3½ inches

225. RAJASTHANI JAIPUR MINIATURE

XVII-XVIII Century

35. A handsome young lady of gracious expression, possibly a princess, is seated on a balcony beside a lake on which ducks are swimming. She is seen in profile to the left. In the background to the right, a palace. In colors and gold. On the reverse, another miniature presenting a standing stork. *Height, 7¼ inches; width, 5 inches*

226. VERY FINE RAJASTHANI MINIATURE

XVII Century

150. A pair of youthful lovers reclining on a couch on an open balcony, and attendant with musical instrument nearby. Other wings of the palace are seen, and on the roof two peacocks perch. Over all a romantic moon and starry sky. Executed in colors and gold. On the reverse, a miniature done in manuscript.

Height, 11 inches; width, 7½ inches

[See illustration]

227. RAJASTHANI MINIATURE

XVII Century

100. An important composition depicting a lady of rank seated on a balcony and attended, three female figures approaching from the right, their leader a woman musician. A wooded garden seen in the background. The whole heavily illuminated in gold.

Height, 10 inches; width, 7½ inches

[See illustration]

228. VERY FINE RAJASTHANI MINIATURE

XVII Century

90. A lady of rank reclining on her couch is approached by a serving woman who holds a mirror up to her. Executed largely in red, white and green, with gold illumination.

Height, 9 inches; width, 5¼ inches

229. RAJASTHANI MINIATURE

XVII-XVIII Century

130. Jaipur school. An important production depicting the interior of a palace garden, with groups of people on balconies. On the lake, a pleasure barge. *Height, 19 inches; length, 31 inches*



CATALOGUE No. 227



CATALOGUE No. 226

BRONZE STATUETTES, STONE AND WOOD CARVINGS, AND OTHER OBJECTS

230. ANCIENT CAUCASIAN IRON STATUETTE

XVII Century

25. Equestrian figure, rider and horse both flattened on the front and rear sides, posed on a substantial plinth. Warm patina and earthy accumulations.

Height, 3¾ inches

231. ANCIENT CARVED JADE *Pi*

T'ang or later

160. Flat and circular and carved in open work with archaic figures of the dragon and the *fêng huang*. In parts the jade retains its greenish tone, but in large part it exhibits ferrous discoloration from long burial.

Diameter, 5 inches

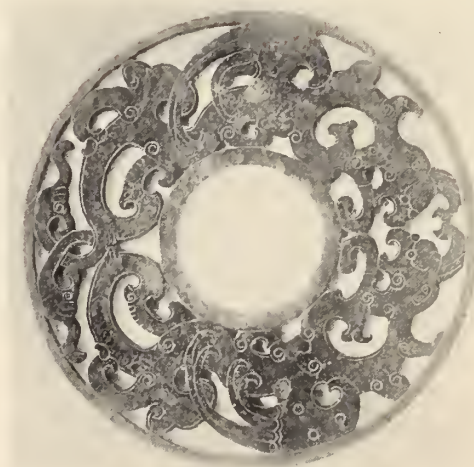
[See illustration]

232. KOREAN BRONZE MIRROR

T'ang

60. Conventional octagonal pattern. Both surfaces covered with a brilliant greenish patina, the mirror surface showing a lighter area and spots of dense green.

Diameter, 8 inches



CATALOGUE No. 231



CATALOGUE No. 233



CATALOGUE No. 234

233. BRONZE STATUETTE

Khmere, XII-XIV Century

70. Standing figure of Vishnu posed on a small, square plinth. He has four arms, the lower ones bent forward at the elbow and the upper ones bent upward at the elbow with hands resting at shoulder height.

Glossy black patina.

Height, 6 inches

[See illustration]

234. STATUE OF VISHNU

Khmere, XII-XIV Century

80. Modeled in bronze and posed on a square base. Of his four arms, two are extended in front of his knees and two are bent at the elbow and raised to shoulder height. His deep girdle is modeled in relief. Blackish patina with a spot of red. *Height with base, 7¾ inches*

[See illustration]

235. BRONZE STATUETTE OF SIVA

Indian, XVII Century

75. A standing figure of large proportions, posed on a highly conventional mound-shaped, lotus throne, based on a quadrilateral plinth. The figure is partly draped, the draperies ornamented in relief and incised, and the four arms are broadly spread, with palms of the hands outward. The upper hands hold symbols. Brownish and blackish patina. *Total height, 20½ inches*

[See illustration]

236. GILT BRONZE STATUETTE

Siamese, XIV Century

210. THE WALKING BUDDHA. His left arm extending down his side to connect with his scanty flowing drapery and right arm bent at the elbow, and hand extended upward, palm outward. The gilding has largely vanished, leaving the bronze with a dark patina. A rare production. *Height with base, 10½ inches*

[See illustration]

237. BRONZE STATUETTE

Singhalese, XV Century

110. GAUTAMA BUDDHA. Standing male figure, with arms in expressive attitude and hands extending outward, as in *abhaya mudra*, is posed on a circular conventional base, which rests on a quadrilateral platform ornamented with lotus motives. The figure wears a girdle, incised and in relief. Brownish patina. *Total height, 28 inches*

[See illustration]



CATALOGUE No. 236



CATALOGUE No. 237



CATALOGUE No. 235



CATALOGUE No. 238

230. —

238. STONE HEAD OF BUDDHA

Khmere, XII-XIII Century

Of small dimensions and with pointed top knot at the crown of his head. Vestiges of original gilding. Rough and weathered grayish patina.

Height with base, 11½ inches

[See illustration]



CATALOGUE No. 239

240. —

239. STONE HEAD OF BUDDHA

Chieng Len, North Siam, XII-XIV Century

The features have a quietly smiling expression, and are in modeling and characteristic a vigorous representation of Thai sculpture. Vestiges of early painting. The head is somewhat roughened and bears patches of dark and blackish patina.

Height with base, 13½ inches

[See illustration]



CATALOGUE No. 240

700. —

240. STONE HEAD OF BUDDHA *Khmer Laphuri, XII-XIV Century*

The Buddha appears to wear a quiet smiling expression in sleep. He wears a large top knot, minutely engraved and highly pointed. Grayish patina and dark earthy accumulations.

Height with base, 15¼ inches

[See illustration]



CATALOGUE No. 241

275—

241. COLOSSAL STONE HEAD

Indian, Gupta, IV Century

An imposing head of Buddha with large full features and prominent eyes, and a benevolent expression bordering on a smile. Headdress modeled in relief. A very important sculpture of the period.

Height, 16 inches

[See illustration]



CATALOGUE No. 242

700. —
242.

BUDDHISTIC BRONZE HEAD

Indian, XIV Century

A finely modeled head with refined features and elongated ears, the lower part of the left ear broken away. Knobbed and elongated head-dress, executed in relief. Fine and brilliant dark bronze patina with large areas of thick green patina.

[See illustration]



CATALOGUE No. 243

150. —

243. NEPALESE STATUETTE

XVII Century

Standing figure of Varuna, the lord of the Ocean and of all aquatic animals, posed upon a crocodile upon a formal lotus base before a slender panel molded in relief and stands. Modeled of copper and gilded.

Height, 41 inches; width, 19 inches

[See illustration]

244. INDIAN WOOD CARVING

XVII Century

175.— An interesting and intricate bracket carved in open work with numerous human figures and animals. The most prominent characteristic is a great elephant whose trunk is a dominant feature of the composition. Painted in various colors.

Height with base, 29 inches; width, 14 inches

245. INDIAN WOOD CARVING

XVII Century

175.— Similar to the preceding and of the same dimensions.

[See illustration]

246. INDIAN WOOD CARVING

XVII Century

200.— Similar to the preceding and of the same dimensions.

247. INDIAN WOOD CARVING

XVII Century

250.— Similar to the preceding and of the same dimensions.

[See illustration]



CATALOGUE No. 247



CATALOGUE No. 245

375. A representation of Vasudahra, Goddess of Abundance. She is the Sakti of Kuvera, God of Wealth. She wears all the Bodhi Sattva ornaments and is represented with six arms and she holds in her left hand her characteristic symbol, the vase out of which she pours out a quantity of jewels. The hand above holds another distinguishing attribute, a spike of grain. The third hand holds a book, the Prajna-paramita. The lower right hand is in the form expressive of charity, the one above it holds a jewel and the upper hand is in posture of salutation. Vasudahra may be a form of the Indian Goddess Har-riti. She is surrounded by a canopy symbolic of plenty. The outer bronze shrine is heavily gilded and is filled with symbolic expressions, every detail expressive of beautiful legends. The face of the Kirtimukha at the top of the center of the boundary arch is a glory face which is supposed to dispel all evil. The umbrella is used to protect the Goddess. Altogether a highly ornate shrine.

Height, 55 inches; width, 27 inches; depth, 15 inches

[See illustration]

249. WHITE MARBLE FIGURE OF MAHDEO PARVATI

Mt. Abu District, Late Medieval

35. The deity is seated facing front and holding his consort on his knee. In his free hand, he supports a symbol. The whole is carved in high relief against an arched background. Smooth marble patina, with touches of roughness.

Height, 11½ inches

250. MARBLE FAÇADE

Mt. Abu District, Late Medieval

35. A sculpture of four figures carved in high relief and standing side by side, with arms folded and hands clasped before their breasts in an attribute that in sculpture has certain religious significance. Partly smoothed marble, but largely showing a heavy grayish patina.

Height, 12 inches; width, 12 inches



CATALOGUE No. 248

251. MARBLE STATUETTE

Late Medieval

50. A god stands erect between two slender circular columns which have capitals suggesting the lines of trees. Above the columns and over the figures, are complicated carvings done in deep relief. The figure of the god is partly draped and his arms at full length beside the body grasp the tops of short columns rising from the general base. On the front of the base is inscription [unread] and below, an incised figure of an elephant rampant. *Height, 22 inches; width, 8 inches*

[See illustration]

252. ORNAMENTAL FIGURE OF VISHNU

Mt. Abu District, Late Medieval

80. A sculpture of monumental proportions. A gigantic figure of Vishnu carved in high relief predominates, and at the feet of the deity and extending upward in columns on either side are other smaller figures carved in various attitudes. At the top the sculpture is arched and conventionally ornamented in relief. Whitish and grayish patina with earthy accumulations. *Height, 23 inches; width, 11 inches*

253. SANDSTONE CARVING

Late Gupta, VI-VII Century

35. Erect standing figure of a deity carved in bold relief, with smaller attendant at either side, and above the shoulders smaller seated figures. The whole covered with light grayish patina.

Height, 9 inches; width, 5 inches

254. SANDSTONE ARCHITECTURAL ELEMENT *Southern Indian, Medieval*

70. A carving known as the Seven Mothers. At the end of the line is a figure of Gunphati. The figures of the Mothers are all carved in high relief, their arms entwined with foliage.

Height, 11 inches; length, 24 inches

[See illustration]



CATALOGUE No. 254



CATALOGUE No. 251



CATALOGUE No. 255



CATALOGUE No. 256

255. INDO-HELLENISTIC OR GRECO-BUDDHIST FIGURE OF A MONK

From Gandhara, I Century A.D.

210. The significant figure of this statue is the way in which the decca muslin, of incredible lightness, has been perfectly draped in natural folds on the human form.

Height, 13½ inches

[See illustration]

256. INDO-HELLENISTIC OR GRECO-BUDDHIST FIGURES OF BUDDHA

From Gandhara, I Century A.D.

300. Standing and seated Buddha. Two figures in separate compartments, one above the other. The upper one is standing the lower seated on a lotus throne. Dark grayish patina.

Height, 17¼ inches

[See illustration]



CATALOGUE No. 257

175-
257. SOUTH INDIAN SCULPTURE

Medieval

An extremely interesting specimen from the Hindu iconographical point of view, representing Brahma, Vishnu and Mahatesh. The first figure showing three bearded heads, a fourth at the back, being invisible, is Brahma; next to him is Mahatesh; and then Vishnu at the other end. This form of representing the Hindu Trinity is extremely rare. Covered with thick grayish incrustations.

Height, 23 inches; length, 29 inches

[See illustration]



CATALOGUE No. 258

325—

258. ARCHITECTURAL RELIEF CARVING *Southern Indian, Medieval*

A carving of seven figures, all in bold relief and standing on a ledge. Identical pillars with ornamental capitals stand between each pair of them and rest on a deep base with ornamental carvings executed in cavo-rilievo.

Height, 28 inches; length, 42 inches

[See illustration]



CATALOGUE No. 259

450. —
259. ARCHITECTURAL MARBLE CARVING OF A HINDU PANTHEON

Rectilinear carving in two horizontal tiers divided into sections. In the left upper tier, the figures of Brahma, Vishnu and Siva; in the upper middle tier, the figures of two Ganeshas, with the *lingum* beneath; in the right upper tier, the figure of Agni with his two wives, Svaha and Svadha, on either side of him. In the left lower tier, the nine planets, and below the Seven Mothers; in the lower middle tier, two figures represented as endeavoring to support the large entablature aloft; in the lower right tier the figure of Vishnu under cover of a canopy. Height, 21 inches; length, 32 inches

[See illustration]



250.—

CATALOGUE No. 260

260. RED SANDSTONE SCULPTURE *Kusana Period, I or II Century*

An important sculpture and a very rare find. The figure of a yakshini or dryad, of voluptuous proportions and modeled in the nude, with one hand resting against her hip, the other bent at the elbow and raised to the shoulder. *Height, 32 inches; width, 9 inches*

Note: Railing Pillar [Thaba] from Mathura. Early Buddhist and Jaina art make use of similar female figures in abundance as reliefs on *torana* and railing pillars and as *torana brackets*. Often nude or semi-nude, always voluptuously developed, these types have no intrinsic connection with Buddhism, but represent auspicious images of fertility taken over from the older cults, trees in particular being connected with marriage and fertility. Figures of this kind used to be called "dancing girls," but for this designation there is no justification whatever. They would be properly designated in English as "dryads"; their Indian designation would be *Devata*, a term of very wide application, or more specifically *Yaksi* or *Yakkhini* [*Yaksas*

[Continued



CATALOGUE No. 261

No. 260—*Continued*

or *Yakkas* being tutelary divinities whose cult was universal in early India], or as *Trksakas*, tree maidens or dryads.

It may be remarked that there exist two well-known derivatives of the old dryad motifs: [1] the Buddha nativity scene, where Mayadevi, in the Lumbini garden, supports herself by a S'al tree, and [2] the poetical fancy by the touch of a beautiful maiden's foot simulates a tree, usually an Asoka, to put forth its blossoms. In both of these the fertility motif is preserved.

250 261. FIGURE OF YAKSHINI OR DRYAD *Kusana Period, I-II Period A.D.*

A tall robust and voluptuous female figure standing beneath an arch, both the figure and the arch carved in high relief. These figures were sometimes called "Dancing Girls". Reddish, brownish and grayish patina.

Height, 26½ inches; width, 11 inches

[See illustration]



CATALOGUE No. 262

375.-

262. SOUTH INDIAN STONE SCULPTURE

Medieval

Hanuman, the monkey hero, is represented in a half human, half monkey attitude, the figure upright and active with legs spread and arms expressively placed. The carving is in high relief with the outer surface roughened and coated with a grayish black patina.

Height, 40 inches; width, 17 inches

[See illustration]



CATALOGUE No. 263

1200.—
263. FIGURE OF APSARA

X Century, Medieval

A dancing girl of Indra and heaven, the siren who fascinated gods and lured holy men from their devotions. Gray sandstone. Grayish patina.

Height, 28 inches; width, 13 inches

[See illustration]



CATALOGUE No. 264

264. ANIMAL CARVING

From Dwarka, Medieval

450. BARAHA, THE BOAR AVATAR OF VISHNU RAISING THE EARTH ABOVE THE PRIMAL WATERS. Heavily and artistically designed carving of the highly symbolic and sacrificial boar atavara of Vishnu.

Height, 8 inches; length, 17 inches

[See illustration]



CATALOGUE No. 265

265. STONE SCULPTURE

Kusana Period, I-II Century A.D.

350. Figure of a yakshini or dryad standing with her legs crossed, her left hand on her hip and her right hand holding a heavy garland which sweeps over her head.

Height, 29 inches; width, 8 inches

[See illustration]

BROCADED GARMENTS
WALL HANGINGS AND
OTHER RARE FABRICS

266. MADRAS PAINTING *XVIII Century*

40. An elaborate painting on cotton; stamped designs of humans, animals and fishes, on a dark reddish ground ornamented in black and light yellows. The scenes depicted are from the story Ramayana.

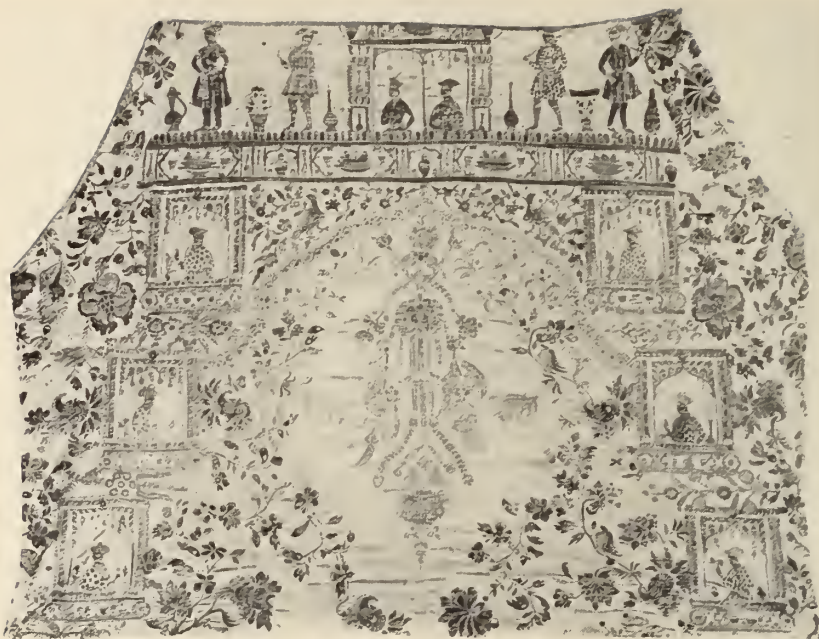
Length, 8 feet 6 inches; width, 4 feet 4 inches

267. INDIAN BROCADE

XVIII Century

45. A wide strip of silk and gold brocade, the designs repetitions of conventional human figures and peacocks wrought in gold and green silk on a dark rose ground.

Length, 8 feet 2 inches; width, 2 feet 10 inches



CATALOGUE No. 270

268. INDIAN BROCADED SARI

XVIII Century

70. —

Formal floral and geometrical designs wrought in gold threads on a transparent ground which is ribbed by narrow lines of green silk.

Length, 45 inches; width, 43 inches

269. INDIAN BROCADE

XVIII Century

30. —

An Indian skirt adorned with conventional bird figures, wrought in gold on a deep purple ground.

Length, 6 feet; width, 2 feet 5 inches

270. RARE INDO-PERSIAN EMBROIDERY

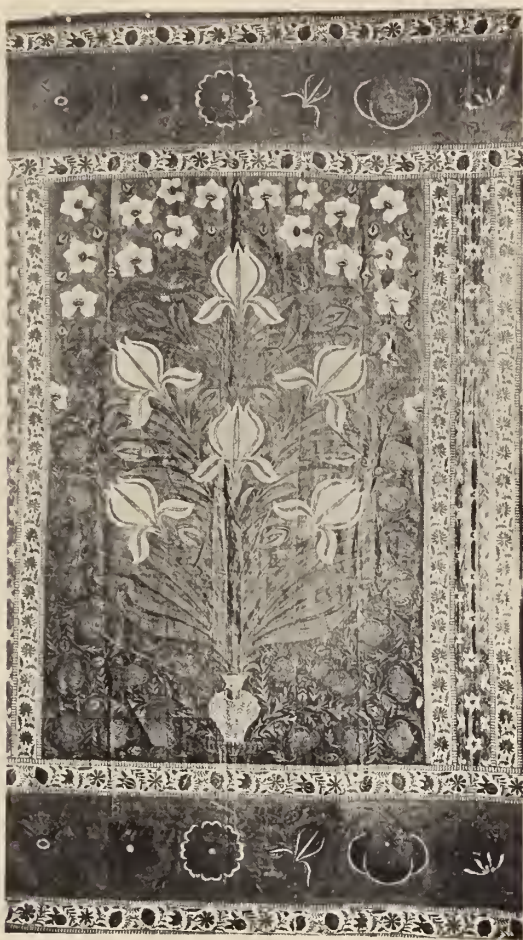
XVII Century

45. —

On painted cotton. Adorned with figures, flowers and conventional designs in silks of various colors on a white ground.

Length, 37 inches; width, 48 inches

[See illustration]



CATALOGUE No. 271

90.—
271.

INDIAN WALL HANGING

XVII Century

Handpainted cotton, from the Amber Palace in Jaipur. Floral designs in various colors, predominantly red, green and white.

Length, 7 feet 1 inch; width, 3 feet 5 inches

Note: A duplicate of the piece has been acquired by the Victoria and Albert Museum at South Kensington, London.

[See illustration]

272. PERSIAN BROCADE TABLE COVER

XVIII Century

90. A brilliant sky-blue ground exhibiting numerous floral patterns in silks of many quiet colors. Narrow border of gold brocade patterned with floral designs in silks. *Length, 43 inches; width, 30 inches*

273. INDIAN TEMPLE HANGING

XVII Century

170. Generously ornamented with designs of figures, animals, birds and flowers; in the lower portion, the Temple of Mahadeo and worshippers. *Length, 6 feet 4 inches; width, 4 feet 11 inches*

[See illustration]

274. INDO-PERSIAN BROCADE

XVII Century

50. A brilliant fabric striped in silks and gold. The silk is a soft dark red. A fabric worn by the Moghul Princess.

Length, 36 inches; width, 32 inches



CATALOGUE No. 273



CATALOGUE No. 275

Pass
275. PERSIAN [SHAH ABBAS] BROCADE *XVI-XVII Century*

— Mellowed reddish-orange ground richly worked with eight lateral rows of a highly conventional and very elaborate large floral design in sky-blue, golden-yellow, emerald and light seal brown.

Length, 7 feet 4 inches; width, 2 feet 3 inches

[See illustration]

4000.
276. PERSIAN [SHAH ABBAS] SILVER BROCADE *XVI-XVII Century*

A fabric of distinction and refined magnificence, exhibiting repeated patterns of doves and nightingales amid roses and tulips, in soft silken colors on a silver ground. A very rare fabric of beautiful silvery sheen.

Length, 44 inches; width, 28 inches

Note: A very similar example is in the Victoria and Albert Museum, London.

[See illustration]

Pass
277. PERSIAN [SHAH ABBAS] BROCADE *XVI-XVII Century*

A brilliant silken ground of rich and soft rose color adorned with six lateral rows of silken floral figures in two tones of green, brown, silvery white and light lemon color.

Length, 67 inches; width, 28 inches

[See illustration]



CATALOGUE No. 277



CATALOGUE No. 276

278. PERSIAN BROCADE

XVII-XVIII Century

25.

In form of a small table mat with centre of dark and rich sapphire-blue enlivened by floral patterns in numerous soft tones of shimmering silks; surrounded by a border of complimentary red ground adorned with silken floral designs.

Length, 24 inches; width, 18 inches

279. SMALL MAT OF PERSIAN TAPESTRY OR GILET PERSAN

XVII Century

130.

A fabric wrought in diagonal stripes, the stripes being of two sizes varying in width, and adorned in the silks of many colors which make up the brocade. The whole is surrounded by a narrow border in colors and designs in keeping with the general fabric.

Length, 29 inches; width, 21 inches

280. CAUCASIAN TAPESTRY

XVII-XVIII Century

375.

A complex design of human and animal figures interwrought with numerous flowers of various sizes. The numerous colors are more or less neutral on a dark background.

25 inches square

281. INDIAN BROCADE

From Aessavili, XVII Century

80.

A brilliant piece of gold brocade ornamented with green, red and yellow silk. The colors both of the metals and the silks softened by time. The ornamentation is in conventional floral design.

Length, 58 inches; width, 16 inches

282. RARE PERSIAN WAX WORK

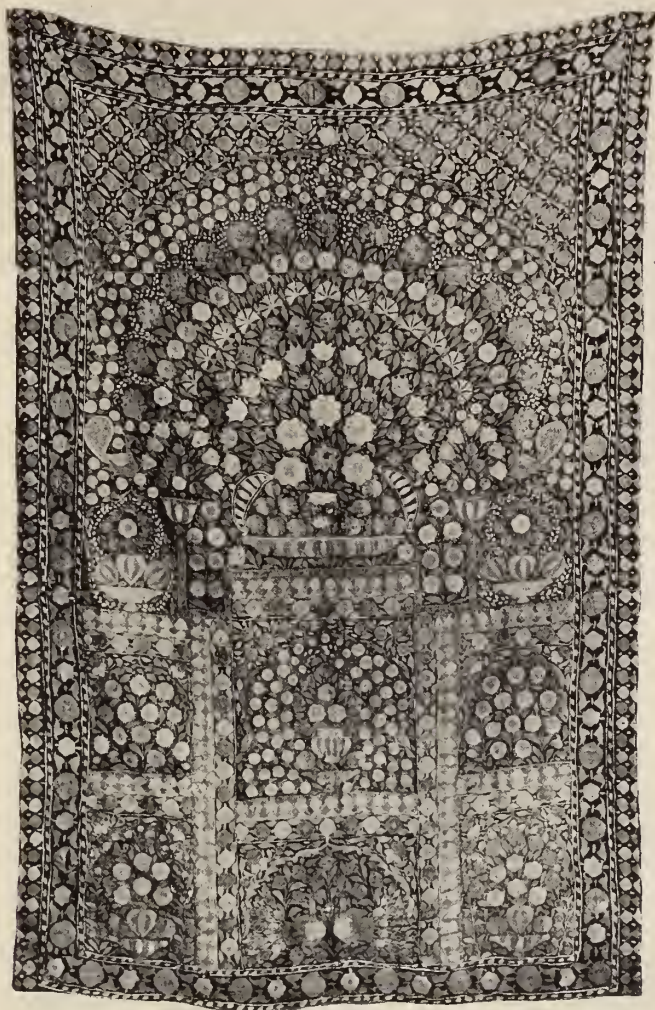
XVII Century

300.

Unusual but conventional figures, executed in wax in this peculiar process on a ground of sapphire blue silk. Their colors are various and bright. The extensive field is surrounded by narrow borders. One of the finest pieces of the period and in perfect condition.

Length, 5 feet 7 inches; width, 3 feet 9 inches

[See illustration]



CATALOGUE No. 282

283. PERSIAN TAPESTRY

XVII Century

225.

The so-called *gilet Persan*. Traversed diagonally by broad and narrow bands of floral decorations, executed in many colors of soft tone. Border of gold brocade. *Length, 34 inches; width, 24 inches*

[Companion to No. 279]

284. PERSIAN WAX WORK

XVI Century

225.

The great field within a broad conventional border has the Persian pine cone at both lower corners and between them conventional birds and rampant animals. At the upper corners are more domestic animals and birds. Occasional birds are seen about the field. The fabric is executed in tan, rose, white and green. One of the very finest pieces of the Shah Abbas period of wax work. Such examples are rarely found in this excellent condition.

Length, 6 feet 4 inches; width, 4 feet 9 inches

[See illustration]

285. PERSIAN TAPESTRY

XVII Century

160.

Similar to No. 283.

Length, 26 inches; width, 22 inches

286. ORIENTAL VELVET

XVIII Century

30.

A panel of cut and uncut velvet probably made in Turkey. These are alternate stripes of golden yellow and lavender in the uncut velvet and each small square of the stripes bears a conventional floral design, executed in a light seal brown cut velvet. A very interesting production.

Length, 8 feet 2 inches; width, 1 foot 6 inches

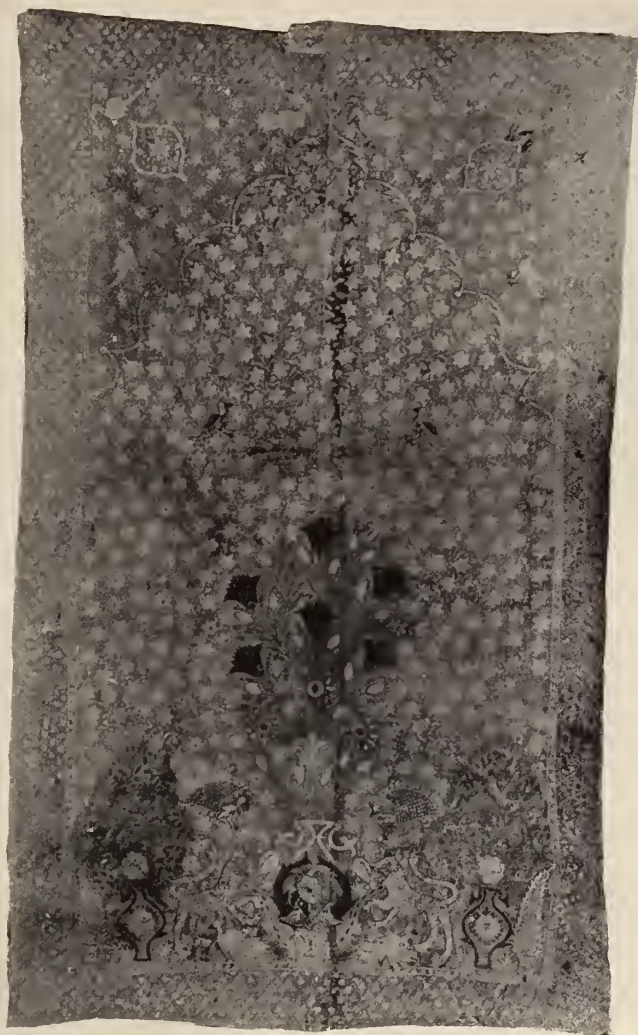
287. ORIENTAL VELVET

XVIII Century

20.

Companion to the preceding and, like that, probably made in Turkey.

Length, 39 inches; width, 18 inches



CATALOGUE No. 284

The following twenty-three objects form a complete and distinguished collection consisting of ancient horse trappings and chariot furniture, Hittite or Cappadocian, dating about the XVII century B.C. The collection will be sold as one lot. Cases are supplied for nineteen of the bronzes. The various single members of the collection are briefly described on the following pages, and the greater part of them are illustrated.

In a letter to Mr. Heeramanek, Mr. M. Rostovtzeff, Professor of Ancient History at Yale University, generously offers his advice on these bronzes to anyone who desires it.

#288 to 310 inc. sold as 1 lot
288. BRONZE VOTIVE OFFERING

A galloping Cappadocian horse with its rider. Fine dark green patina.

[See illustration on page 111]

289. BRONZE POLE TOP

Tubular, ornamented with two human and two birds' heads, executed in relief. Russet and greenish patina.

Length, 4 inches

[See illustration]

290. BRONZE POLE TOP [A FRAGMENT]

Similar to the preceding, and ornamented with two human heads in relief.

Length, 3½ inches

[See illustration]

291. BRONZE CHARIOT ORNAMENT

000- A tubular column with broad ornamentations and further ornamented midway by two horses' heads, which loop from the main stem and come back aloft to meet two human heads, which surmount the column. Brown, greenish and reddish patina.

Length, 4½ inches

[See illustration]

292. BRONZE CHARIOT ORNAMENT

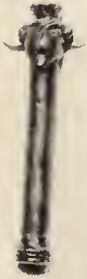
Cocks' heads posed on a standard platform. Rich dark green patina with ferrous spots.

[See illustration on page 111]

293. BRONZE CHARIOT ORNAMENT

Figure of a lion rampant, with slight ornamentation in relief. Thick dark green and reddish patina.

[See illustration on page 111]



309
289

298
304

291
290

- # 288 to 310 sold as 1 lot.
294. BRONZE ORNAMENTAL FRAGMENT
Probably one of the arms of the figure of the Mistress of the Beast, in the design of a horse's head. Green patina with dense earthy incrustations.
[See illustration on page III]
295. BRONZE ORNAMENT FOR A HORSE
In the guise of a bull's head surrounded by a trefoil of rigid rings. Greenish patina and grayish incrustations.
[See illustration]
296. VOTIVE FIGURE
A human figure from which the arms and portions of the legs have vanished. In lead or silver. Thick patina and earthy incrustations, of grayish coloring. The facial expression is still clear.
Length, 5½ inches
[See illustration]
297. VOTIVE FIGURE, PROBABLY SILVER
A tall and slender human figure with one arm missing and the other hanging by the side. A face of very expressive features. Dark patina heavily incrustated with earthy attachments. *Length, 6¼ inches*
[See illustration]
298. BRONZE CHARIOT ORNAMENT
An ornament of irregular outline with expanding central curves which meet again at a fantastic head which caps its slender column. Greenish patina with much earthy incrustation. *Length, 3¼ inches*
[See illustration]
299. BRONZE CHARIOT ORNAMENT
Standing figure of an antelope modeled in the round. Greenish patina with some earthy incrustations. *Length, 4 inches*
[See illustration]
300. BRONZE CHARIOT ORNAMENT
Conventional in design, flat and elongated and ornamented at one end with a head of an antelope modeled in the round.
Length, 5¼ inches
[See illustration on page III]



296
299

306
301

297
295

301. BRONZE HARNESS ORNAMENT

A breast piece of a horse's harness. Two antelope heads modeled in bold relief surmount short columns which have broad circular bases. Connecting them is another conventional animal, in sprawling attitude. Dense greenish patina.

Length, 4½ inches

[See illustration on page 109]

302. BRONZE CHARIOT ORNAMENT

Similar to No. 300 but modeled in somewhat larger proportions. The animal's head in this instance is that of a female animal. Covered with yellowish green patina.

Length, 5½ inches

[See illustration]

303. BRONZE CHARIOT ORNAMENT

Duplicate of No. 300, the ornamentation having the form of an antelope head with prominent horns. Smooth and rich dark green patina.

Length, 5½ inches

304. BRONZE CHARIOT ORNAMENT

Design of animalistic and human heads, upright and slender with portions slightly broadened. Indeterminate animalistic ornamentations. Tawny and greenish patina.

Length, 6 inches

[See illustration on page 107]

305. BRONZE CHARIOT ORNAMENT

Similar to No. 302; the animal facing the opposite direction. Plentiful patina and grayish earthy accumulations.

Length, 5¼ inches

306. BRONZE CHARIOT ORNAMENT

Similar to No. 305, but slightly larger with human heads and one of the animalistic decorations preserved almost intact. Heavy greenish patina and grayish incrustations.

Length, 6 inches

[See illustration on page 109]

307. BRONZE CHARIOT ORNAMENT

An animal figure executed in profile to the left, the head being framed in horns of circular expansion. Inveigling soft patina of greenish tone.

Height, 4 inches

[See illustration]



307
292
300

294
310
288

308
293
302

378 to 310

Sold as 1 lot

308. BRONZE CHARIOT ORNAMENT

Similar to the foregoing, the animal's forelegs missing. Patina of grayish green tone.

Length, $4\frac{1}{4}$ inches

[See illustration on page 111]

309. BRONZE CHARIOT DECORATION

Human heads in the middle with horses' heads modeled in open relief meeting at a two-faced head which crowns the whole. Soft inveigling patina of grayish green. [Rejoined.]

Length, $4\frac{1}{2}$ inches

[See illustration on page 107]

310. BRONZE CHARIOT ORNAMENT

So modeled as to be hung as a pendant. A two-headed animal facing in opposite directions, standing on his four legs. Smooth and brilliant patina of greenish tone.

Height, 3 inches

[See illustration on page 111]

[END OF SALE]

INDIAN IMAGES

The following descriptions of Indian images have been taken from various writings on the subject and we gratefully acknowledge our debt for these notes and other information used in compiling the catalogue, to: Dr. Ananda K. Coomaraswamy; B. C. Bhattacharya; T. A. Gopinatha Rao; Dr. Alfred Salmony; Dr. Maurice Dimand.

DURGA: The almost stereotyped form of Durga in Sanskrit literature is that she has ten or more arms equipped with various weapons, is standing on a lion, and is engaged in slaying the buffalo demon Mahisasura. According to Hemadri, the image of Chandika should have twenty hands. The Durga reckoned among the nine Durgas [Nava Durga] has been described as having eighteen arms.

The image of Durga or Chandi is the image of embodied energy. She is the type of central energy and all her symbols and attributes emphatically signify the true meaning of her representation. All the gods gave their best weapons to her, which she bears, and her vehicle, the lion, the king of beasts, is another symbol of energy. The fight with the demon in which she is engaged is the fight between the higher force and the lower force, with the resultant subjugation of the latter by the former.

Mangala or Sarvamangala is another form of Durga in which she has the lion vehicle, has four hands but is not fighting with or slaying any demon.

GANESA: Ganapati or Ganesa is the chief of Siva's ganas or followers and is regarded as the son of Siva and Paravati. He is represented as the big-bellied dwarf figure, with an elephant's head and usually with four arms, his vehicle being the rat. He is a deity of considerable importance, as he is regarded as the remover of Difficulties [whence his name Vighnesvara] and is invoked at the commencement of all undertakings. His attributes are the elephant goad [ankusa] and rosary [aksamala].

BRAHMA: The personal god of that name must be distinguished from the neuter Brahman, the all-pervading eternal and formless spirit manifested equally in every form.

The cult of Brahma, the creator, has long been in abeyance, although subsidiary images are occasionally seen in certain temples. As a member of the Trinity he is associated with Visnu and Siva, in the composite image called Trimurti, the three representing respectively the powers of evolution, continuance and involution.

As a separate divinity Brahma is represented as four-faced and four-armed, holding in two of his hands the four Vedas: his vehicle the swan [hama]. The consort of Brahma is Sarasvati, goddess of music and learning, represented as playing the *vina*.

KALI and her different forms: She is described as having two hands, one of which bears a skull and the other a branch of a palm tree [karnika].

Another form of Kali called Kalaratri has been described as having a *vina*, ear-ornaments, thorny ornaments of iron on her left leg. She is riding on an ass, her body is besmeared with oil and her hair is parted uphill.

Still another form of Kali known as Mahakali has four arms with the symbols of a knife, a vessel, a skull, and a shield. A garland of skulls is thrown round her head.

Images of this description have also been found but without identification. Kali or Kalaratri, as the names mean, is the goddess of Night, Chaos and Destruction. Her origin is given at length in the Markandeya Purana. Her very symbols [a skull, a corpse, a cup of blood and a garland of skulls] carry the inner meaning of her nature and symbolize the destructive aspect of her nature which interested the Indian artist. Yet she has been the remover of fear [Bhaya-nasini] because, according to Hindu Dharma, death is, after all, a gate through which the eternal soul passes from one body to another. Her wild dance, on an inert human figure, probably representing Purusha or Siva [who has eight forms], symbolizes the darkness, which enveloped the universe in the time of creation.

LAKSMI-NARAYEN: The image of Laksmi-Narayana, Visnu, is noteworthy. The figure of Laksmi is on the left of Narayana. Her right hand is laid round the neck of her husband and the left one will hold a lotus. The left hand of Narayana will embrace the waist of Laksmi. This figure represents the ideal conjugal love; Laksmi is Beauty and Visnu is Intelligence. The image shows the union of both.

VISNU: Visnu, Narayana or Vasudeva is worshipped by Vaisnavas as the supreme deity, either alone or accompanied by the goddess Laksmi [Sri]: or in one of the ten descents or *avatars*, of whom by far the most important are Rama and Krsna. In images he is typically represented with four arms and carries as his weapons and attributes the discus [cakra], the mace [gada], the conch [sankha] and lotus [padma], while his vehicle [vahanam] is Garuda, a gigantic bird. Visnu is known by other names; the different images are distinguished by the arrangement of the attributes. With him are often represented the *rsis* Bhrgu and Markandeya, in attitudes of worship. Most of his aspects are benevolent and gracious. When Visnu is represented with his consort seated upon his thigh, in affectionate converse, the image is known as Laksmi-Narayana.

Incarnate as Rama, Visnu is the hero of the *Ramayana*, taking birth to accomplish the destruction of the raksasa Ravana, the demon king of Lanka. His principal ally is Hanuman, the monkey hero, now a minor divinity.

Incarnate as Krsna, he is the hero of certain episodes in the *Mahabharata*; in the *Ghagavata Purana* and the related scriptures of medieval Vaisnavism he is the Divine Herdsman, the lover of the *gopis* or milkmaids of Brndaban, and especially of Radha, whose devotion is the self-surrender of the human soul to God. Krsna may also be associated with his two wives Satyabhama and Rukmini.

The two consorts of Visnu are Laksmi [Sri], goddess of wealth and prosperity, and Prthvi [Bhumidevi], goddess of earth.

SIVA: Siva, Mahesvara, or Mahadeva, also known as Sambhu, Samhara, Nilakantha, etc., regarded as the supreme Isvara, is the source of all activities. He is typically the great Yogi, conceived as a wandering ascetic of the Himalayas: he is also the Lord of Dancers [Nataraja], whose dance is the world process of evolution, continuance and involution. Regarded as a member of the Trinity, he is the Destroyer, and in this aspect his forms include those of many primitive and aboriginal divinities.

Siva is primarily worshipped in the form of the *lingam*, an upright pillar or rod of stone or metal erected on a pedestal called *yonî*. In certain cases the *lingam* may become more anthropomorphic in character by the addition of a face or faces. The earliest example [Gudimallam] is distinctly realistic; and has attached to it a standing, two-armed figure of Siva himself, standing on a Yaksa.

The general anthropomorphic form of Siva is represented with four arms, the upper carrying the drum [dhakka or damaru] and deer [mrga], the lower in *varada* and *abhaya hasta* [hands of "charity" and "do not fear"]. The hair is matted and arranged in the form of a high crown; the crescent moon and the Ganges are represented upon it. Siva has three eyes and is clothed in a tiger skin, and the usual ornaments.

Siva images appear in varied forms, one of which is as Nataraja, dancing the cosmic dance already alluded to, as well as other dances. This is but one, although the most important, of many dancing forms which are classed as Nrtta-murtis.

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